Entertainment WEEKLY
NOVEMBER 4, 2016 • #1438



Scoop On
FANTASTIC BEASTS
ROGUE ONE
LA LA LAND
& More

THE 10 Movies You Need To See Before The End Of The Year

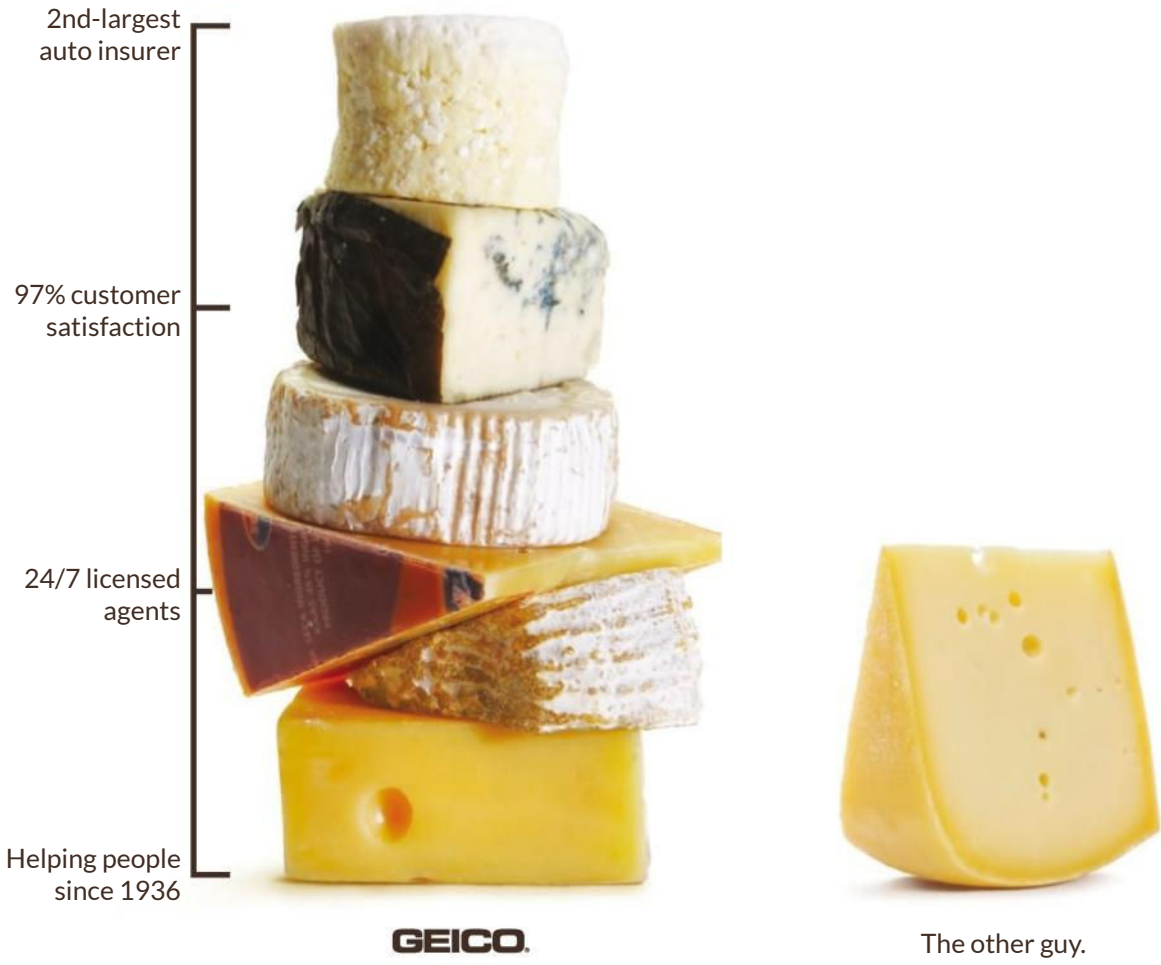
THE WALKING DEAD SHOCKER

DEAD GLENN TALKING

STEVEN YEUN SHARES THE INSIDE STORY OF HIS CHARACTER'S BRUTAL DEATH

PLUS What's next for Rick, Maggie, the baby & Lucille (!!!) BY DALTON ROSS

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THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

▼ Ana Gasteyer, Wyatt Cenac, Björn Gustafsson, and Ken Hall



1 →



2 →



3 →



4 →



5 →

1

TV

PEOPLE OF EARTH

● Starring *Daily Show* alum Wyatt Cenac and *SNL* vet Ana Gasteyer, this endearingly bizarre comedy follows members of an alien-abductee support group and the creatures who probed them. The invasion is here, and it's hilarious. *(Debuts Oct. 31, 9 p.m., TBS)*

2

MOVIES

BY SIDNEY LUMET

● The legendary director finally gets his due with an enlightening and career-spanning documentary, which details the magic behind classics like *Network*, *Dog Day Afternoon*, and *12 Angry Men*. *(NR)*

3

BOOKS

THE MOTHERS, by Brit Bennett

● The 26-year-old author's lovely, sensitive debut, about a black teenager grappling with the loss of her mother and the uncertainty of her own future, is one of the best coming-of-age novels in years.

4

MUSIC

TWO VINES, Empire of the Sun

● Aussies Luke Steele and Nick Littlemore are back for their third outing as Empire of the Sun. Inspired by a vision Littlemore received during meditation and aided by collaborators like Fleetwood Mac's Lindsey Buckingham, it's their lushest attempt yet.

5

TV

AMERICAN HORROR STORY: ROANOKE

● Call it the Madonna of TV, because season 6 of Ryan Murphy's horror anthology just reinvented itself in a huge way: with a hair-raising twist that turns *Roanoke*'s already addictive plot on its head. *(Wednesdays, 10 p.m., FX)*

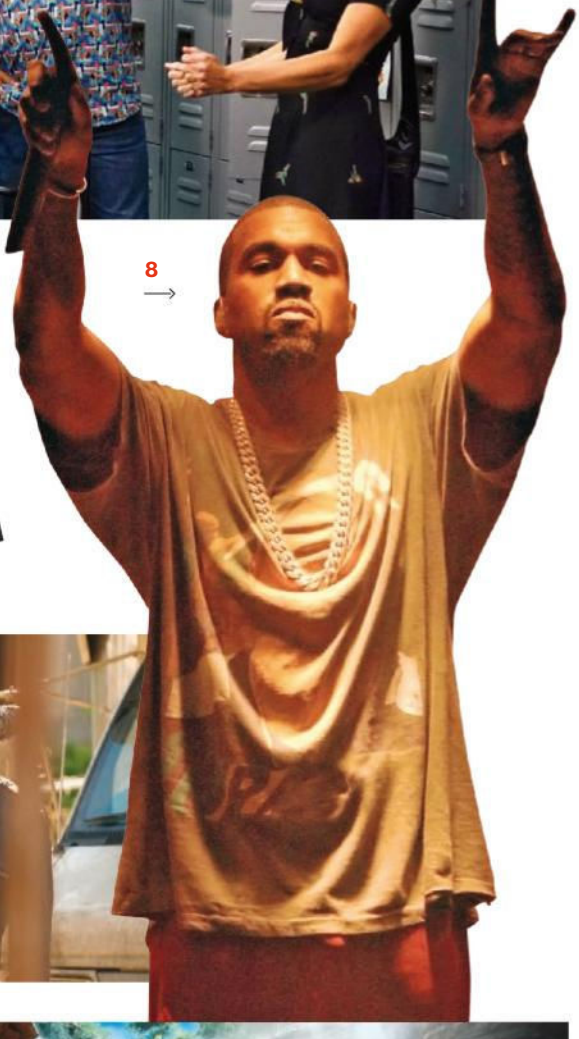
ILLUSTRATION BY **CIARA PHELAN**

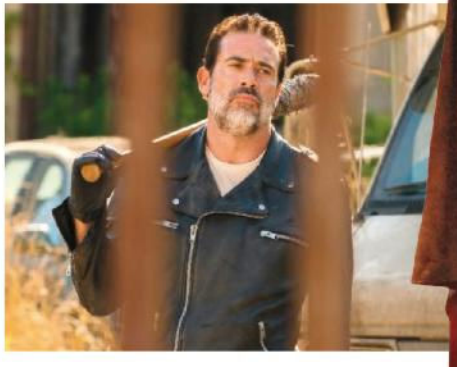
PEOPLE OF EARTH: IAN WATSON/TBS (2); CENAC: JAN THIJS/TBS; FLASHLIGHT: SHUTTERSTOCK; LUMET AND ANDY GARCIA: ADGER COWANS/GETTY IMAGES; *AMERICAN HORROR STORY: ROANOKE*: FRANK OCKENFELS/FX

The Must List











6 TV
SPEECHLESS

• Minnie Driver plays the sharp mother to a teen with cerebral palsy who'll stop at nothing to ensure the best for her son. It's sweet, funny, and unlike anything on TV. *(Wednesdays, 8:30 p.m., ABC)*

7 BOOKS
FRANTUMAGLIA, by Elena Ferrante

• The pseudonymous author might have been unmasked, but she still intrigues—and this illuminating collection of her letters, essays, and interviews brings us ever closer to understanding Ferrante's clever mind.

8 MUSIC
SAINT PABLO TOUR, Kanye West

• Hip-hop's foremost auteur has a deep catalog of hits, plenty of charisma, and the ability to perform from a suspended moving stage. Plus, the merch is music's most coveted apparel of 2016.

9 TV
THE WALKING DEAD

• Boasting a brilliantly sadistic performance from Jeffrey Dean Morgan and a heartbreakingly vulnerable turn from Andrew Lincoln, the hit drama's season 7 premiere promised that this will be its darkest (and strongest) run to date. *(Sundays, 9 p.m., AMC)*

10 GAMES
TITANFALL 2

• The giant mech shooter series returns with a single-player campaign, deftly mixing intense firefights with vertiginous platforming in a surprisingly affecting story that bonds man and machine.

SPEECHLESS: RICHARD CARTWRIGHT/ABC; WEST: TAYLOR HILL/GETTY IMAGES; *THE WALKING DEAD*: GENE PAGE/AMC



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EW 11 04 2016

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The Walking Dead
In the most shocking episode yet, Steven Yeun's lovable hero was brutally beaten to death by Negan and his baseball bat Lucille. The actor takes EW inside the emotional moment and shares his plans for life after *Dead*.
BY DALTON ROSS

28
Tove Lo
How the squeaky-clean Swede became the wildest, darkest, freakiest new force in pop music.
BY NOLAN FEENEY

32
Pop Culture President Smackdown
Our online bracket saw over 125,000 votes for the onscreen POTUS you'd most want to see in the (faux) White House. Check out the rousing results—then go out and cast your ballot for real on Nov. 8.
BY DEVAN COGGAN

36
Holiday Movie Preview
Get ready to sing and dance (and cry and laugh and hit a magical dive bar)! Here are the 10 must-see movies you've been waiting for all year.



The Walking Dead's Lauren Cohan and Steven Yeun photographed on June 23, 2013, in Atlanta

NEWS AND COLUMNS

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ON THE COVER
Steven Yeun photographed exclusively for EW by Dan Winters on June 28, 2015, in Atlanta

(COVER) *FANTASTIC BEASTS AND WHERE TO FIND THEM*: JAAP BUITENDIJK

PHOTOGRAPH BY **ART STREIBER**



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THE WEEK'S BEST

Sound Bites



TWEET OF THE WEEK
The mobile above my daughter's crib is just a whole bunch of NuvaRings. So she remembers how lucky she is.
@Vancity Reynolds (Ryan Reynolds)

"I'm not your Watson, a--hole!"
—Todd (Elijah Wood), to Dirk Gently (Samuel Barnett), on *Dirk Gently's Holistic Detective Agency*

"I was surprised Trump agreed to debate in Vegas, especially at the University of Nevada, because he hasn't had a lot of luck with casinos or universities."
—Stephen Colbert on *The Late Show*

"Walk out of here with your hero hair intact and never come back."
—Damon (Ian Somerhalder), warning his brother Stefan (Paul Wesley), on *The Vampire Diaries*

"Wait, I hugged you, and you haven't even peed on a stick yet?"
—Meredith (Ellen Pompeo), about Amelia's (Caterina Scorsone) suspected pregnancy, on *Grey's Anatomy*

"Real trolls ain't tappin' on the keyboard. They're swinging shovels."
—Leslie Jones, taking on her internet haters, on *Saturday Night Live*

"I got it all figured out. The dogs take care of the baby, and the baby grows up and takes care of the dogs."
—Bo (Johnny Pemberton), hashing out a foolproof parenting plan, on *Superstore*

REYNOLDS: SONIA RECCHIA/GETTY IMAGES; WOOD: BETTINA STRAUSS/BBCA; COLBERT: THEO WARGO/GETTY IMAGES; SOMERHALDER: FRANK OCKENFELS 3/THE CW; POMPEO: BOB D'AMICO/ABC; JONES: WILL HEATH/NBC; PEMBERTON: TYLER GOLDEN/NBC



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PopFest is just days away, but it's not too late to get tickets to attend our ultimate entertainment celebration in downtown Los Angeles on Oct. 29–30. Head to ewpopfest.com to buy tickets now, or if you're in the area, you can snag one at the door at The Reef (1933 South Broadway). The two-day event will be nonstop fun with the biggest names in Hollywood—from **Jennifer Aniston** and **Lea Michele** to **Eddie Redmayne** and **James Corden**—all in one place, all in one weekend.

TUNE IN FROM AFAR ALL WEEKEND LONG

So maybe you don't live on the West Coast, and getting to L.A. is as daunting as trekking north of the Wall. Never fear: If you can't be there in person, you can listen to live reports on **EW Radio** (SiriusXM Channel 105) and follow updates on **EW.com** and on our Twitter, Facebook, and Instagram feeds that weekend. We'll have recaps and videos of the panels, interviews with celebrities, and much more to keep the FOMO at bay and ensure you get your entertainment fix.

RELIVE ALL THE POPFEST FUN

We're keeping the festival spirit alive with wrap-ups of the action-packed, star-studded event available on EW.com, EW Radio, and People/Entertainment Weekly Network (PEN). Plus, you can download special episodes of the podcasts recorded at the festival, including ***Anna Faris Is Unqualified*** (with guest Seth Rogen), ***Bitch Sesh***, ***The Writers Panel*** (with *Blindspot* creator Martin Gero), and ***My Favorite Murder***. Who says the weekend has to end on a Sunday? The workweek never looked so good.

NICK JONAS: HARMONY GERBER/GETTY IMAGES; MICHELE, CUBA GOODING JR., SETH ROGEN: STEVE GRANITZ/WIREIMAGE.COM (3); MELISSA BENOIST: ROBERT VOETS/CBS; JANELLE MONAE; TIM MOSENFELDER/GETTY IMAGES; REDMAYNE, MIKE MARSLAND/WIREIMAGE.COM; ANISTON: BRIAN ACH/GETTY IMAGES FOR PARAMOUNT; JEFF PROBST, DAVID LIVINGSTON/GETTY IMAGES; GRANT GUSTIN: DIYAH PERA/THE CW; LIZZO: JOSH BRASTED/WIREIMAGE.COM; JARED PADALECKI: ARAYA DIAZ/WIREIMAGE.COM; JENSEN ACKLES: PHILLIP CHIN/WIREIMAGE.COM; CHRIS COLFER: ROB KIM/FILMMAGIC.COM; RYAN MURPHY: PHOTOGRAPH BY ROBERT TRACHTENBERG; ANNA FARIS: VINCENT SANDOVAL/GETTY IMAGES; DIANA GABALDON: JORDAN STRAUSS/INVISION/AP IMAGES; BOB'S BURGERS: 2014 TCFC/FOX; *HAPPY ENDINGS*: BOB D'AMICO/ABC

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News+Notes



ELECTION 2016

Poll Watchers: A Late-Night Guide

Talk about tough decisions: Samantha Bee, Seth Meyers, Trevor Noah, and more are all vying for your election-week eyeballs. Here, we break down each host's programming platform. View early and view often! **By Ray Rahman**

WITH ELECTION SEASON winding down, the candidates aren't the only ones trying to reach voters. After more than a year and a half of breathlessly covering every up and down of this most unusual presidential race, late-night comedy shows are eyeing the finish line and solidifying their plans for what's shaping up to be a momentous second week of November. The results will surely be historic—whoever wins—and the hosts will be there to commentate the hell out of it. From NBC to Netflix, viewers can expect wall-to-wall comedy coverage, with programs planning live episodes, postelection shows, and tons of surprises sprinkled in between. Here's a rundown of all the election editions of our favorite shows hoping to win America's late-night vote.

THE 2016 SNL ELECTION SPECIAL

NBC, Nov. 7, 10 p.m.

Alec Baldwin's Donald Trump and Kate McKinnon's Hillary Clinton have made *SNL* great again. So why not spend one more evening with them before heading to the polls? On Election Day eve, the long-running variety show will air a political special spotlighting the best clips from this election as well as ones from campaigns past. There's plenty of unimpeachable material in the vault, from Larry David's shout-happy Bernie Sanders to Darrell Hammond's lip-biting Bill Clinton—not to mention Tina Fey's definitive Sarah Palin impersonation. Read my lips: It'll be a good time.

THE LATE SHOW WITH STEPHEN COLBERT

Showtime, Nov. 8, 11 p.m.

Since his regular Tuesday-night slot on CBS will be preempted by, you know, actual news, the *Late Show* host is taking his act to Showtime for an event called (deep breath) *Stephen Colbert's Live Election Night Democracy's Series Finale: Who's Going to Clean Up This Sh*t?* "It's a place where you can get actual results, but in a way that no news organization can do," says *Late Show* EP Chris Licht. "It'll be live, up-to-the-minute comedy, with a little bit of everything—a very packed, energetic show with a live audience." And despite the premium-cable setting, Licht says CBS fans will still be happy: "Other than full-frontal nudity, it really won't be that much different."

FULL FRONTAL WITH SAMANTHA BEE

TBS, Nov. 7 and 9, 10:30 p.m.

Full Frontal is one of the newer additions to the late-night landscape, but it's also hoping to be one of the most active during the big week. The show will air two episodes—one pregame special on Monday night, and then another Wednesday edition that'll address whatever happens on Tuesday. But Samantha Bee's team won't be disappearing completely on Nov. 8—they plan to be "very active digitally" throughout the day. So keep an eye on your Twitter feed for wisdom (and wisecracks) from this Nasty Woman.

SATURDAY NIGHT LIVE: WILL HEATH/NBC (2); COLBERT: THEO WARGO/WIREIMAGE.COM; BEE: ERIC RAY DAVIDSON

TRUMP TV: A LINEUP

Here's what a channel created in the image of the Republican nominee might look like.

BY DARREN FRANICH



Locker Room Talk

Like *The View*, but instead of women, it's men talking about women, then claiming they didn't talk about those women they talked about.



Super Trump Bros.

Don Jr. and Eric fight the metaphorical spiky turtles at City Hall with the metaphorical fireballs of real estate lawsuits.



Truly, Madly, Tiffany

Tiffany Trump tries, and fails, to meet her father.



The Apprentice Celebrity

C-list celebs learn how to up their fame game from the Donald himself. Winner gets to be the presidential nominee for a major political party.



Joanie Loves Chachi But She's a Nasty Woman So Lock Her Up

Scott Baio hosts a dating show for men's rights activists.



NOAH: PAUL ZIMMERMAN/GETTY IMAGES; MEYERS: LLOYD BISHOP/NBC/GETTY IMAGES; HANDLER: BRIAN BOWEN SMITH/NETFLIX; MAHER: GAVIN BOND; O'BRIEN: TIM MOSENFELDER/GETTY IMAGES; LOCKER: GETTY IMAGES; DONALD TRUMP JR.: JIM SPELLMAN/WIREIMAGE.COM; ERIC TRUMP, TIFFANY TRUMP: ASTRID STAWIARZ/GETTY IMAGES (2); DONALD TRUMP: MANDEL NGAN/AFP/GETTY IMAGES; BAIO: LILLY LAWRENCE/GETTY IMAGES

THE DAILY SHOW WITH TREVOR NOAH

Comedy Central, Nov. 8, 11 p.m.

Like Colbert, Trevor Noah & Co. will go live on election night with a special hour-long episode. "We'll be on from 11 to 12, which ought to be a pretty newsy time to be on the air," says executive producer Steve Bodow. "I expect the race won't be called *too* early because the rigging takes a certain amount of time." Adds fellow EP Jen Flanz, "We have to wait for Russia to hack in." Other than the White House race, Bodow points out that there are plenty of contests they'll be keeping an eye on: "Who's going to grab control of the Senate? That's going to be a big question that'll be ongoing throughout the night."

LATE NIGHT WITH SETH MEYERS

NBC, Nov. 10, 12:35 a.m.

Seth Meyers has spent the past year commenting on the race with his smart, detailed "A Closer Look" segments, and this week won't be any different. "During election week, we'll certainly be focusing on everything in the way that we have been," Meyers tells us. And though there won't be any special programming on election night itself (the show will be preempted), *Late Night*'s Wednesday episode will still have the type of spirited coverage that made October's postdebate live shows a hit. "We've had a lot of fun on these big post-event shows."

CHELSEA

Netflix, Nov. 9, streaming

Chelsea Handler's Netflix series will tackle the results from a slightly different angle on Wednesday. "We filmed two versions of what will happen: what the world would be like if Hillary wins, and what it would be like if Donald wins," Handler says. They'll lead with the one who won, but Handler will air both versions—that way, Americans can get a taste of what could've been. And that's not all. "We also have a lot of surprises that we've already filmed," Handler adds. "And I did a chat with little kids about what America means and what it means to be American. So it's a whole episode dedicated to our country." Chelsea Handler, a true patriot.

REAL TIME WITH BILL MAHER

HBO, Nov. 11, 10 p.m.

Fittingly enough, Bill Maher's weekly current-events roundtable will air its season finale on the Friday following the election. The content, Maher tells us, will depend on who wins. "I think we're going to be in a celebratory mood, but we certainly will be ready for either," he says. "I could easily see it be a funereal vibe. I will be nervous until the votes are counted and maybe after. Trump has been saying he's not exactly going to go gently into the night." Regardless of who prevails, Maher will be joined by a solid stable of guests, including Martin Short, political strategist David Axelrod, journalist Thomas Friedman, and former attorney general Eric Holder.

CONAN

TBS, Nov. 9, 11 p.m.

Conan O'Brien's crew doesn't necessarily specialize in political commentary—they prefer the absurd over the topical—but they acknowledge that politics will be unavoidable this week. "We'll have to just see what kind of ideas come out of the constant stream of insanity that we're going to be presented with," says head writer Matt O'Brien (no relation). "If we have a good political idea that Conan likes, we will certainly do it. But mainly we'll try to plug into the nation's sensibility that week. So I think a lot of the comedy we do during election week will be a sense of relief that this is finally over." Then again, it's never too early to start Decision 2020 coverage, right?



STAR WARS: MEET THE NEW LANDO

Community's **Donald Glover** will don the cape as Lando Calrissian in the 2018 Han Solo film—a role he seems to have been preparing for his entire career. **BY DARREN FRANICH**

***STAR WARS* CASTING** news always sets the internet afire. But there was a special feeling of collective victory on Oct. 21 when Lucasfilm announced that Donald Glover, 33, will take over for Billy Dee Williams, playing a young Lando Calrissian in 2018's Han Solo-centric *Star Wars* spin-off starring Alden Ehrenreich. First introduced in *The Empire Strikes Back*, Lando is one of the franchise's iconic figures: an old friend, a traitor, a redeemed hero, *and* the rare man who can pull off the mustache-and-cape look. Glover himself has been a nerd icon for years now. He was a YouTube star when YouTube was barely a thing, producing comedy sketches with the Derrick Comedy team. Fresh out of college, he joined the writing staff for *30 Rock*, then played jock savant Troy on *Community*. In 2010, he achieved the modern pinnacle of fame: his very own hashtag. With Sony set to reboot its wall-crawling franchise, cries of #Donald4Spiderman flooded social media—and helped start a conversation about minority representation in superhero films. Glover didn't get the part, but he just kept working. He continued to pursue a music career as Childish Gambino—his 2013 album, *Because the Internet*, was a joyful-depressive love letter to the connected age. Glover's currently accruing raves for auteuring FX's *Atlanta*—he created the show and stars on it—and he has a mystery role in next year's Spider-Man reboot. The title of that film is *Homecoming*, and that sums up how the internet feels about his *Star Wars* role. A beloved geek hero plays a beloved geek hero: Welcome home, Mr. Glover.

(*Left*) Donald Glover; (*below*) Billy Dee Williams with Harrison Ford in 1980's *The Empire Strikes Back*



GLOVER: FILMMAGIC.COM; *STAR WARS: EPISODE V—THE EMPIRE STRIKES BACK*: © & TM LUCASFILM, LTD.; ROBERTS AND CAGLE: JONATHAN LEIBSON/GETTY IMAGES; HUDSON: JEFFREY MAYER/WIREIMAGE.COM; FRANTA: JASON LAVERIS/FILMMAGIC.COM

HOLLYWOOD HONORS LGBTQ YOUTH ADVOCATES

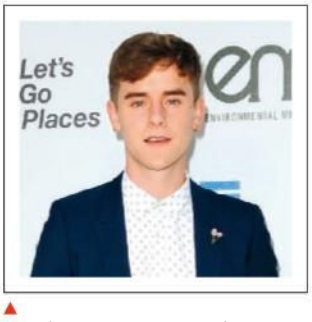
The GLSEN Respect Awards united students, educators, and stars to celebrate the young LGBTQ community on Oct. 21 in L.A. The nonprofit, which advocates safe and affirming schools for all kids and teens, bestowed its Visionary Award on *People* and *Entertainment Weekly* editorial director Jess Cagle for his ongoing support and advocacy. **BY RUTH KINANE**



An honorary co-chair for the event, Julia Roberts presented the award to long-time friend Jess Cagle. In her introduction, the actress asked the audience to donate to GLSEN in honor of her birthday on Oct. 28. "I'm going to be 49, so a $49 donation would be great," she said. Donations can be made at *glsen.org/happybirthdayjulia*.



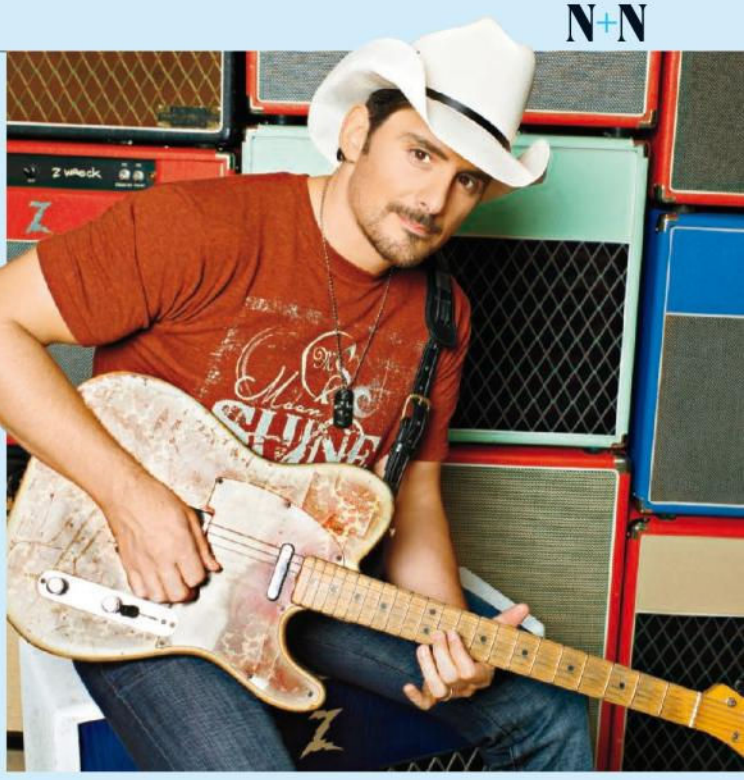
Kate Hudson was honored with the Inspiration Award for her work with mother Goldie Hawn's Hawn Foundation.



YouTube star Connor Franta, who advocates for respect online, received the #Gamechanger Award.

Brad Paisley: The CMA's Stand-up Guy

With the awards show celebrating its landmark 50th anniversary on Nov. 2 (at 8 p.m. on ABC), Brad Paisley, 44, reveals what he and cohost Carrie Underwood have planned—and how Nashville will honor its towering musical legacy. **BY MADISON VAIN**



This is your ninth year cohosting the CMA Awards. What keeps you coming back each year?

This is an itch that I like to scratch. I do stand-up nights—I host a comedy night every year in Nashville at the Wild West festival—and I write parodies for that, too. I went to [*Jimmy Kimmel Live!*] a few months ago and did a song called "Sit by Your Man." We rewrote [Tammy Wynette's] "Stand by Your Man" to [protest] the North Carolina bathroom laws. There's not a big line between my music and this.

Stand-up-like humor has a long history in country music. That must lend itself well to hosting duties.

[Country artists] are supposed to be on the same level as our fans. You don't see that in other genres. And you shouldn't! I don't want to see my pop stars doing some of the things we do! [*Laughs*]

It's a milestone year for the CMAs. How will the ceremony honor that?

I've never seen a show more hand-tailored to reverence than what we are doing this year. Everything is meant to pay homage to [country music's] history. And we've brought a lot of these acts back. There are people in this show that haven't been part of an awards show for 20 years.

And there will be tributes to late greats like Merle Haggard?

Oh, yeah, you'll see. We lost Merle [this year], but there are tributes to everybody. There's some George Jones in here, some Patsy Cline, some Conway [Twitty].

Are you and Carrie Underwood crazily involved with the planning?

We're always thinking about this. In fact, when I just sent her a text a few minutes ago, I noticed one she sent a little while back about something in the news, like, "So-and-so said what?! Fantastic!" A few weeks ago we sat down to go over some stuff, and five minutes in, we were laughing about something we're going to do.

Do you have fond memories of watching the awards growing up?

I remember Ricky Skaggs winning Entertainer of the Year when I was maybe 10—I remember him saying, "To all those kids out there who want to learn an instrument, don't be discouraged," and me sitting there nodding, like, "Yeah, I know, Ricky!"

You're also working on your 11th studio album. How's that going?

I have one or two more [songs] that I want to get done in the next couple weeks. This album has some very heavy stuff. We deal with veterans, we deal with death, and we deal with divorce.

The album includes a duet with Demi Lovato. What was it like working with her?

We both work real hard to get it right. She must have sung this 30 times. But what's crazy is that I don't think there's a limit to her range. It's like shooting hoops with LeBron.

You also recently released your new single, "Today," which is about how one 24-hour period can change your life.

And I learned to play piano for it! Because you needed that part, that's such a haunting little thing. I practiced at night after [my family] would all go to bed. The song is several years old, but I realized that I needed to live a little more before I released this.



◀ Brad Paisley and Carrie Underwood at the 2015 CMAs



▶ Merle Haggard, Patsy Cline, and Conway Twitty will be remembered

PAISLEY: JEFF LIPSKY; PAISLEY AND UNDERWOOD: TAYLOR HILL/GETTY IMAGES; HAGGARD: ANTHONY PIDGEON/REDFERNS/GETTY IMAGES; CLINE: GAB ARCHIVE/REDFERNS/GETTY IMAGES; TWITTY: MICHAEL OCHS/GETTY IMAGES



Steven Yeun photographed exclusively for *Entertainment Weekly* on July 13, 2014, in Atlanta

Gone Glenn

IN THE MOST SHOCKING EPISODE OF **The Walking Dead** YET, **STEVEN YEUN'S LOVABLE HERO** WAS BRUTALLY BEATEN TO DEATH BY NEGAN AND HIS BASEBALL BAT LUCILLE. THE ACTOR TAKES EW INSIDE THE EMOTIONAL MOMENT AND SHARES HIS PLANS FOR LIFE AFTER *DEAD*.

BY DALTON ROSS *@DALTONROSS*

PHOTOGRAPH BY DYLAN COULTER



THE WALKING DEAD HAS SEEN DEATH BEFORE. AND IT WILL SEE DEATH AGAIN—HELL, THE word *dead* is in the title, for crying out loud. It's the ultimate truth in advertising. But it has never and will never deliver a demise as traumatic as what 17 million viewers witnessed happening to Glenn Rhee in the season 7 premiere on Oct. 23. It's not just the fact that we were forced to watch Negan's barbed-wire-covered baseball bat descend on the character's head repeatedly, turning his face into a gruesome mush of blood, brains, and protruding eyeballs. It's not just the fact that we believed for one fleeting moment that TV Glenn might not suffer the same horrible fate that comic-book Glenn met in issue #100 of the source material on which the show is based—with Abraham this time taking the first few shots to the noggin (R.I.P. Dolphin Smooth). And it's not just that Glenn survived both the revolving door of death *and* Dumpstergate, only to die in the most terrible way possible. It's all of that, of course. But it is also more. Glenn was one of the originals—if it was not for Glenn's voice over the radio at the end of the very first episode, Rick Grimes never gets out of that tank. When we met the character back then in 2010, he was a daredevil who used his pizza-delivery skills to survive. But he evolved from an eager kid to a hardened leader, and from a guy willing to take all the risks because he had nothing to lose to a devoted husband and soon-to-be father. The man who played Glenn to perfection, Steven Yeun, was one of the six actors—along with Andrew Lincoln, Chandler Riggs, Norman Reedus, Melissa McBride, and Lennie James (who left and then came back)—who had been with the show since season 1. He understood that Glenn's power came not from flash or sizzle, but from the character's understated Everyman quality that made him so relatable. Which is what makes his death so tragic. We spoke to Yeun, 32, to get his thoughts on Glenn's final chapter, saying goodbye to the show, and being an Asian-American role model for fans of all ethnicities.

GENE PAGE/AMC





(*Clockwise from far left*) Jeffrey Dean Morgan and Yeun; with Andrew Lincoln in season 1; with Michael Cudlitz on the set

THE WALKING DEAD: SCOTT GARFIELD/AMC; YEUN AND CUDLITZ: GENE PAGE/AMC; COHAN: GEORGE PIMENTEL/WIREIMAGE.COM

What was it like emotionally for you to film this horrific death scene?

STEVEN YEUN I'll be honest and say I don't know if I've fully processed it yet. This is something that will hit me maybe a couple of months from now. Or maybe it'll hit me next year. Maybe it'll be when I'm 45 and all of a sudden I'm just crying in my kitchen and I can't explain why. It was beautiful in that it was so easy for me to get emotional. Personally, for me, I'm not one to cry all the time. I don't cry much in real life. And when you do not cry in real life, the moments that you do cry are very, very fulfilling and cathartic. You realize, maybe I should cry more in general.

There's been a lot of debate about the graphic violence of the premiere and your character's demise. Do you think it was too much?

Everyone's entitled to their opinions, and I'm sure that part of it is that our show has somehow snuck into the homes of families when, for all intents and purposes, our show should not be watched by kids. You look at *Game of Thrones* as a parallel, and they jammed thumbs into a dude's eyes and showed you as he ripped his eyes out. For me, I'm not a huge fan of gore myself. But in this case, it was the destruction of something good. I wonder if the impact of the gore was not so much what you saw but what you felt, and so people aren't able to process what happened. I assure you, we're not in this to just be like, hey, how many eyeballs can we show exploding out of somebody's head?

How disturbing was it for people like your wife and family to see you with your eyeball halfway out?

My cousin texted me and she was like, "I walked out of the room." My wife watched it and she was just shocked. It wasn't the gore that messed her up. It was everything that Glenn is, and it all comes rushing back to you in that moment when you see his broken face. It makes me emotional, too, because I've never really been a participant as a viewer. I've mostly just been a participant as someone who's helping to make this show. It was gnarly to watch, even though I knew how everything was going down. It's emotional to talk about because Glenn does represent so much. Even for myself, being newly married, you know that love, and you know what his final wishes are, that he would go so far as to say, even in his broken state, "I will find you." That's heavy.

What does he mean when he says that?

I think he means a lot of things. Part of it is that he's just had his brain knocked in and is glitching. And maybe he's going back to a time when he was looking for Maggie when they were separated. Maybe he's trying to leave a lasting legacy of what it is to be Glenn in that moment and to be selfless and say, "Don't worry, I will always be here" or "There's nothing that can separate us." That could definitely be it. But I think the beauty of this particular situation is the fact that it's so layered and you can draw whatever you want out of those words.

You and I have talked over the years about whether the show would follow through with what happens in issue #100 of the comic. You always felt that Glenn had to be the one to go in this situation. What do you think the reaction would have been had Glenn *not* died here?

Maybe some relief. I'm sure it would have been a mixed bag. I think that the hardest thing about it all was living in the time that we live where you can hear everybody's thoughts constantly and trying to remain neutral or as if you don't know and keep a

Cast TRIBUTES

YEUN'S COSTARS HONOR THEIR FALLEN FRIEND



LAUREN COHAN

Steven brought me onto the show. He's the first person that I hung out with. The day I got there, Steven, Sarah Wayne Callies, and myself went for Korean barbecue.... Steven has been a leading-man professional on the show without ever having been any of those things before being on the show. You know what Steven is? He's ride or die: You know he has your back. Everything that we see in Glenn is what Steven brings to him, and that's that steady heart. I'm so excited for him, knowing he's going on to do amazing things. He's the most professional gentleman and the silliest, funniest goof ever. And Steven's still alive! So that's good. —*AS TOLD TO DALTON ROSS*

secret for a full year. In that regard it was definitely not a fun time. But it was an interesting thing to study. You can see people's reactions in real time. You see the gamut of everything. You see the people that wanted him to go, you see the people who didn't want him to go, you see the people that rationalized why, you saw the people that, at every turn, tried to save him in their minds. It's cool. It's the power of the show.

What did you feel like when it was time to leave that set for the last time?

I don't know if I can narrow it down to one feeling. It was a sense of relief that a chapter was closing, a sense of accomplishment in looking back and seeing all the things that I got to be a part of, a sense of sadness in knowing that I don't get to work with these people in the same capacity again, and a sense of confusion because I didn't know how to place a lot of it because I had to keep it secret. That was the hardest part, keeping things secret, because not only are you forced to not tell people information that you have that they want to know, but also you're not allowed to really exorcise all your feelings about stuff because the world is not allowed to know. I don't know if I've swallowed it or what, but I'm sure it'll come out. It's come out before. It was really rough leaving.

Do you think about this character and his importance outside of the context of the show? Because Glenn was a strong Asian-American lead character when there is a scarcity of those on TV.

I actually just got back from a CAPE function, the Coalition of Asian Pacifics in Entertainment, and one of the founders mentioned she went to this camp in Michigan called Sae Jong Camp where kids that are Korean-Americans go to get more of a cultural awareness, whether they're adopted or whether they're Korean immigrants, whatever the case may be. She mentioned that she was so saddened to hear that they all thought they were ugly. That they all thought that someone who looked like them wasn't supposed to be on television or that someone who looked like them wasn't supposed to be desired or heroic or cool, and that's such a f---ing bummer. And I do remember feeling that way myself growing up. I didn't have a Glenn. I didn't have someone to watch on television. I didn't have someone where I can say, "That's my face, and my face is being accepted by everybody watching this program." That's the greatest honor that I've gotten to experience.

And yet Glenn was never defined by his ethnicity, as some nonwhite characters can be.

I've had the privilege and great honor to play a character like this that didn't have to answer to anything other than his own character. He didn't have to answer to why he was so Asian, or why he did that or this based on his being Asian. None of that mattered. It just mattered who he was as an individual. We went into so many households around the world, and people got to see what it's like to be an Asian-American person, and they got to see an Asian-American person completely normalized as they are. And it got to a point where most people didn't even acknowledge the fact that he might be ethnically different from them. The future, I hope, is that place that doesn't see things with color, but the present



Yeun at Comic-Con in 2015

CUDLITZ: GENE PAGE/AMC; LINCOLN, REEDUS: JASON LAVERIS/FILMMAGIC.COM (2); YEUN: MAARTEN DE BOER/GETTY IMAGES

Cast TRIBUTES



ANDREW LINCOLN

His departure is seismic. And we all felt it.... It's his humor I'll miss most of all. He's just got this knack of saying exactly the right thing at the wrong time. It's absolutely beautiful, and I'll miss all of it. The wonderful thing about being in this job is seeing someone grow up on screen and become this astonishing leading actor in his own right. Rick's relationship to Glenn was he's the funnier, better-looking, smarter younger brother that he never had—which is exactly my relationship with Steven. *—AS TOLD TO DALTON ROSS*



NORMAN REEDUS

He is one of my best friends.... He's been on this run with me since before I even started on the show. Losing him as a character and as a guy I get to hang out with every day is a bummer. It's the last thing in the world I ever wanted to happen.... I'm a fan of the show as much as I am an actor on it, and I fall in love with these characters. You see these characters change, and I see people grow as actors, and I see them take chances, and I see them do things that blow my mind. I cry with them. I fight with them. We built this friendship since day one, just like Daryl and Glenn did. I f---ing love Steven.
—AS TOLD TO DALTON ROSS

A Song for Abraham

GLENN WASN'T THE ONLY ONE TO DIE IN THE SEASON PREMIERE



With his handlebar ginger 'stache and unforgettable one-liners, Sgt. Abraham Ford became a favorite thanks to actor Michael Cudlitz. "He always nailed those insane lines better than we could've ever imagined," says *Walking Dead* comic creator Robert Kirkman. But he says there was more to the man than mere comedy: "The depth of character that Cudlitz was able to bring forward was absolutely remarkable." Choosing a favorite Abraham quip? You'd have better luck picking up a turd by its clean end.
—DALTON ROSS

that we live in currently is a present that definitely acknowledges color, sometimes at the expense of those people of color. That was the coolest part. You get to watch people completely cling onto a character that has similarities to them in every single way except for their face, and that is beautiful and wonderful and I'm very proud of that. One of my favorite things that I always see is when I see kids that are not Asian dress up as Glenn for Halloween. That makes me very, very happy.

You got your start in improv. Do you want to get back to your comedic roots?

I would love to do comedy, but I don't have a specific agenda like that. I'm just into finding the best thing that I want to tell as a story and getting to be a part of it. It'll be really interesting to see what happens going forward.

Can you still watch the show? What happens on Sunday night when episode 702 comes on?

I'll be there. I'll be watching it. I have too much love for these people and what they do. I guess I'm now a fan.

Is it going to be hard for you to watch, being on the outside?

I don't think so. I think it will be better for me to watch now that I won't have to pick apart how terrible I am. [*Laughs*] ◆

AMC



Khary Payton as King Ezekiel

What's Next for the Survivors

THE CAST TEASES WHAT GLENN'S DEMISE MEANS FOR THOSE CLOSEST TO HIM IN THE SEASON AHEAD

Where does the show go now? To the Kingdom! The Oct. 30 *Walking Dead* episode will focus on the community where Carol (Melissa McBride) and Morgan (Lennie James) are residing. Director/EP Greg Nicotero promises something very different from the premiere. "The Kingdom is a place of light, a place of life, a place where people seem to have figured it out and have been working together to build a thriving and vibrant community," he says. "And they're led by a guy with a tiger." That would be the eccentric King Ezekiel (Khary Payton) and his pet Shiva.

The darkness remains with the Alexandrians, however. "Daryl never forgives himself, and he takes full responsibility," says Norman Reedus. "He gives up, he loses his fight." Rick, too, has never been lower. "This is shattering," says Andrew Lincoln. "I do think that it's going to change who he is forevermore." But Maggie becomes defiant. "What Negan's actions do to Maggie is light this crazy fuse," says Lauren Cohan. "We'll see that burn pretty strong." Bring it! —DALTON ROSS



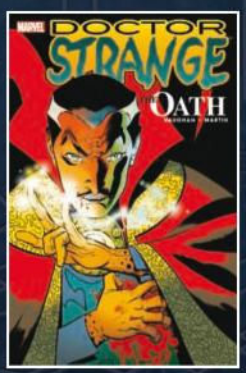
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HOW THE SQUEAKY-

COOL INTERRUPTED GIRL

CLEAN SWEDE **TOVE LO** BECAME THE WILDEST, DARKEST, FREAKIEST NEW FORCE IN POP MUSIC.

BY NOLAN FEENEY
@NOLAN FEENEY



Tove Lo performing in Sunrise, Fla., in December

TOVE LO IS ABOUT TO BE IN A LOT OF PAIN. On a recent afternoon in Manhattan, she's bracing herself for a new tattoo: a lynx's face on the back of her right hand. The solitary wildcat has been her favorite animal since she was a kid, and it's actually part of her stage name—*Lo* is Swedish for *lynx*. Today's session will be her fourth time going under the needle, but the singer born Ebba Tove Elsa Nilsson is a little nervous about this one. After all, the hand is one of the most sensitive places on your body to get inked. "The [tattoo artist] is like, 'It's going to hurt like hell, get some good painkillers!'" she says.

If anyone knows about overcoming agony—and walking away with great art—it's Tove Lo. Two years ago, she broke out with "Habits (Stay High)," a worldwide smash that saw her coping with a brutal breakup by getting wasted and checking out "freaky people" at sex clubs. Since then, she's made a career out of spinning stories of debauchery and relationship damage into hits for both herself (her new *Gone Girl*-inspired single "Cool Girl") and others (she co-wrote Ellie Goulding's "Love Me Like You Do"). "We're always trying to portray toned-down versions of ourselves," Lo says. "It's so liberating to be this emotional and free in my music with everything—with sex, with drugs, with relationships."

Now, on her second album, *Lady Wood*, the 29-year-old is exposing herself even further. Sometimes literally: In addition to more shadowy club bangers about, as Lo puts it, "the things that terrify me and turn me on," she's showing off her acting skills in an unsettling and deeply sexual *Lemonade*-style mini-movie that pits her against her self-destructive alter ego (played by actress Lina Esco). "She'll go where other people won't go," says David Massey, president and CEO of Island Records, Lo's label. "She has the ability to be really honest in a way that resonates with people in the modern world."

That unfiltered honesty is also refreshing in today's pop landscape. Along with artists like hitmaking lothario the Weeknd, whom Lo cites as an inspiration, she's bringing a thrilling darkness to the Top 40. And where stars like Lady Gaga, Kesha, and Katy Perry have recently dominated with rosy it-gets-better anthems, Lo stands out like that dangerous girl who proudly sports tear-streaked mascara and stays out till dawn. It's a persona that may resonate with fans feeling the pressure to curate their best selves in today's always-on culture. "To me, empowerment is not about being the strongest person who holds it together through everything," she says. "It's being a f---ing wreck and then somehow pulling yourself back up. Maybe you have a little less dignity. Maybe you add 10 years to your face. But you got through it."

Growing up in an affluent suburb of Stockholm in the 1990s, Lo was always good at talking about her feelings. Her mom worked as a therapist and counselor to teens with drug problems—"I'm not sure if she's excited about my liberal view of [drug use]," Lo admits—and she says she's seen therapists

Scenes from Tove Lo's Tim Erem-directed mini-movie, *Fairy*



(PREVIOUS SPREAD) MATT JONES; (THIS PAGE) LO: TAYLOR HILL/FILMMAGIC.COM

her whole life. But where Sweden may have a more open culture than the U.S.—nudity and profanity aren't censored on TV—Lo struggled with the mores of her hometown. "I didn't enjoy being a kid," she says. "[Everything] had to be really shiny. We don't share each other's issues, we don't talk about it."

As a preteen, she found an outlet in grunge music and says Nirvana showed her that "it was okay to feel the pain." After attending music school, she sang in a "hard to listen to" math-rock band called Tremblebee—you can still find their MySpace page—but she started writing pop songs after the group split, having been inspired by fellow Swedes Robyn and Lykke Li.

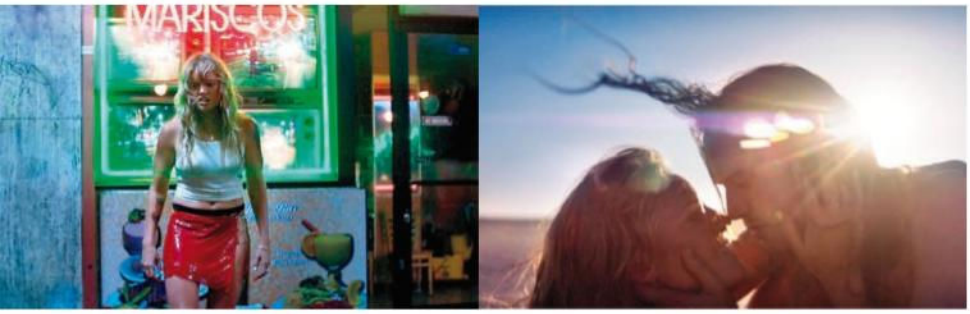
Before long, she was working behind the scenes with an impressive roster of collaborators. In 2012, on her first writing trip to Los Angeles after landing a publishing deal, a songwriter friend put her up in the home of legendary Swedish hitmaker Max Martin. Lo played him some of her early songs, and a year later, after she scored writing credits for the British quintet Girls Aloud and her close friends Icona Pop, Martin signed her to his songwriter-producer collective, Wolf Cousins. The nine-person group—which counts Lo as its lone female member—may not have any household names, but its members have dominated the Top 40 in recent years, collaborating with Taylor Swift, the Weeknd, Ariana Grande, and others.

Initially, Lo planned to work as a songwriter and release solo music on the side, but shortly after she joined Wolf Cousins, "Habits" took off. Success, and the accompanying scrutiny, made her reconsider the vulnerability of her music. "It's a little scary," she says, "because you sit at this Top 40 station and they're like, 'So you cheated on your ex, how does that feel?!'" Yet the months that followed her 2014 debut, *Queen of the Clouds*, were tumultuous. She was traveling the world and playing to the biggest crowds she'd ever seen, but she also endured a tough breakup and developed a vocal-cord cyst that required surgery and months of recovery. (Those career highs and lows inspired *Lady Wood*'s loose story line about chasing rushes through drugs, performing, or love. The record's first half, titled "Fairy Dust," explores the initial hit of adrenaline; the second half, "Fire Fade," is about when those sparks cool.) "Singing is the one thing that's always made me feel leveled," she says. "I had so much to get off my chest."

So much, in fact, that she's already recorded her *next* album. The *Lady Wood* sequel, expected in 2017, continues the story with two additional chapters about climaxes and comedowns: "Light Beams" and "Pitch Black." The upcoming mini-movie focuses on songs from "Fairy Dust," but she's hoping to make films for the other chapters, too. Lo is also hoping the projects lead to acting work, citing roles in *Monster* and *Girl, Interrupted* as the kind of flawed characters she'd like to play. "I feel very calm in the sense that I really know what I want to do, and I'm not going to compromise in any way," she says of her vision. "It feels like a new start in my life—like 2.0, really."

And the lynx tattoo is an emblem for that fresh start. The following day, at an industry listening party for *Lady Wood*, Lo shows off the finished ink. The session "hurt like f---," she says, but she declined any breaks. She isn't taking painkillers, either. Usually when she gets a new tattoo, she'll say it's her last, yet she's already got her next one in mind: lyrics from *Lady Wood* spiraling up her right forearm. It might hurt a lot, but it doesn't matter—she knows she can take the pain. ◆

Dust, which features songs from *Lady Wood*





LADY WOOD

LABEL ISLAND RECORDS

GENRE POP

REVIEW BY MADISON VAIN
@TWEETSINVAIN

SINCE SCORING IN 2014 with "Habits (Stay High)," a brash anthem about self-medicating your way through a breakup, Swedish singer-songwriter Tove Lo has become a fearless outsider in pop music—the Janis Ian in a cafeteria full of Regina Georges. It's a role she embellishes further on her excellent second studio album. With a title that refers to female arousal, Lo sounds as if she's in the throes of a quarter-life crisis. And what a beautiful and messy one it is. Over a dozen tunes, she grapples with the complex emotions of a young woman who's always falling for the wrong guy—and always seeking solace in an after-hours club. As she confesses on the woozy, hip-swiveling "WTF Love Is": "I know I'm a handful." While Lo's lyrics are stark and intensely personal, the music sounds engineered for the masses. Lo, who's written for Ellie Goulding and apprenticed with Max Martin, gets assists from Swedish songwriting pros the Struts. And together they mine pop gold, from the lead single, "Cool Girl," to the futuristic R&B-tinged "Don't Talk About It," where she boasts, "Know it's hazy/But it's amazing." You'll say the same about *Lady Wood*. **A–**

POP CULTURE PRESIDENT SMACKDOWN

Hail to the Ulti



ROUND OF 64

- **HARRISON FORD** *Air Force One*
- **KEVIN JAMES** *Pixels*
- **DANNY GLOVER** *2012*
- **DENNIS QUAID** *American Dreamz*
- **JEFF BRIDGES** *The Contender*
- **WILLIAM DEVANE** *24: Live Another Day*
- **JIMMY SMITS** *The West Wing*
- **PATTY DUKE** *Hail to the Chief*
- **GEENA DAVIS** *Commander in Chief*
- **JAMES EARL JONES** *The Man*
- **BILLY BOB THORNTON** *Love Actually*
- **KEITH CARRADINE** *Madam Secretary*
- **JOHN GOODMAN** *The West Wing*
- **MARK HARMON** *Chasing Liberty*
- **BILL PULLMAN** *Independence Day*
- **BILL PULLMAN** *1600 Penn*

ROUND OF 32

- **HARRISON FORD** *Air Force One*
- **DANNY GLOVER** *2012*
- **JEFF BRIDGES** *The Contender*
- **JIMMY SMITS** *The West Wing*
- **GEENA DAVIS** *Commander in Chief*
- **KEITH CARRADINE** *Madam Secretary*
- **JOHN GOODMAN** *The West Wing*
- **BILL PULLMAN** *Independence Day*

ROUND OF 16

- **HARRISON FORD** *Air Force One*
- **JIMMY SMITS** *The West Wing*
- **GEENA DAVIS** *Commander in Chief*
- **BILL PULLMAN** *Independence Day*

QUARTERFINALS

- **HARRISON FORD** *Air Force One*
- **BILL PULLMAN** *Independence Day*

SEMIFINALS

- **HARRISON FORD** *Air Force One*

Though Bill Pullman clearly kicked alien butt, when it comes to the battle of badass one-liners, "Get off my plane" trounced "Today we celebrate our Independence Day!"

★ TURN THE PAGE TO FI

ROUND OF 64

- **MICHAEL DOUGLAS** *The American President*
- **LESLIE NIELSEN** *Scary Movie 3*
- **SHARON STONE** *Agent X*
- **POWERS BOOTHE** *24: Redemption*
- **JAMIE FOXX** *White House Down*
- **JAMES GARNER** *My Fellow Americans*
- **CHERRY JONES** *24*
- **ADRIAN PASDAR** *Political Animals*
- **HENRY FONDA** *Fail-Safe*
- **SELA WARD** *Independence Day: Resurgence*
- **JOHN TRAVOLTA** *Primary Colors*
- **E.G. MARSHALL** *Superman II*
- **MICHAEL KEATON** *First Daughter*
- **LOGAN LERMAN** *Jack & Bobby*
- **MORGAN FREEMAN** *Olympus Has Fallen*
- **MORGAN FREEMAN** *Deep Impact*

ROUND OF 32

- **MICHAEL DOUGLAS** *The American President*
- **SHARON STONE** *Agent X*
- **JAMIE FOXX** *White House Down*
- **CHERRY JONES** *24*
- **SELA WARD** *Independence Day: Resurgence*
- **JOHN TRAVOLTA** *Primary Colors*
- **MICHAEL KEATON** *First Daughter*
- **MORGAN FREEMAN** *Deep Impact*

ROUND OF 16

- **MICHAEL DOUGLAS** *The American President*
- **CHERRY JONES** *24*
- **SELA WARD** *Independence Day: Resurgence*
- **MORGAN FREEMAN** *Deep Impact*

QUARTERFINALS

- **MICHAEL DOUGLAS** *The American President*
- **MORGAN FREEMAN** *Deep Impact*

SEMIFINALS

- **MICHAEL DOUGLAS** *The American President*

Morgan Freeman may have weathered both terrorist attacks and asteroids, but without a rousing press-room speech about love and integrity, he couldn't best Michael Douglas.



TOP, FROM LEFT: HARMON: WARNER BROTHERS; GOODMAN: NBC/PHOTOFEST; DEVANE: DANIEL SMITH/FOX; DUKE: EVERETT COLLECTION; JONES: EVERETT COLLECTION; QUAID: GLEN WILSON/UNIVERSAL; SMITS: MITCHELL HADDAD/NBC UNIVERSAL; DAVIS: BOB D'AMICO/ABC; FORD: CLAUDETTE BARIUS; GLOVER: JOE LEDERER; THORNTON: MARY EVANS/UNIVERSAL PICTURES/WORKING TITLE FILMS/DNA FILMS/RONALD GRANT/EVERETT COLLECTION; JAMES: GEORGE KRAYCHYK; PULLMAN: 20TH CENTURY FOX FILM CORP./EVERETT COLLECTION; CARRADINE: DAVID M. RUSSELL/CBS; PULLMAN: JORDIN ALTHAUS/NBC; BRIDGES: GINO MIFSUD; BOTTOM, FROM LEFT: FONDA: MARY EVANS/RONALD GRANT/EVERETT COLLECTION; LERMAN: THE WB; FREEMAN: PARAMOUNT/EVERETT COLLECTION; STONE: MELISSA MOSELEY/TNT; GARNER: WARNER BROS.; WARD: FOX; BOOTHE: GREG GAYNE/20TH CENTURY FOX FILM CORP./EVERETT COLLECTION; FREEMAN: PARAMOUNT/EVERETT COLLECTION; TRAVOLTA: FRANCOIS DUHAMEL; FOXX: REINER BAJO; NIELSEN: DIMENSION FILMS/EVERETT COLLECTION; DOUGLAS: FRANCOIS DUHAMEL; KEATON: 20TH CENTURY FOX FILM CORP./EVERETT COLLECTION; PASDAR: DAVID GIESBRECHT/USA NETWORK; JONES: BRIAN BOWEN SMITH/FOX

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By ***Devan Coggan*** *@devancoggan*



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- **MARK CUBAN** *Sharknado 3: Oh Hell No!*
- **WILLIAM SADLER** *Iron Man 3*
- **WILLIAM SADLER** *Marvel's Agents of S.H.I.E.L.D.*
- **TÉA LEONI** *Madam Secretary*
- **FREDRIC MARCH** *Seven Days in May*
- **KEVIN KLINE** *Dave*
- **JAMES CROMWELL** *The Sum of All Fears*
- **TOMMY "TINY" LISTER JR.** *The Fifth Element*
- **RONNY COX** *Murder at 1600*
- **TONY GOLDWYN** *Scandal*
- **D.B. WOODSIDE** *24*
- **LYNDA CARTER** *Supergirl*
- **SAMUEL L. JACKSON** *Big Game*
- **KEVIN SPACEY** *House of Cards*
- **MICHEL GILL** *House of Cards*

ROUND OF 32

- **JULIA LOUIS-DREYFUS** *Veep*
- **WILLIAM SADLER** *Marvel's Agents of S.H.I.E.L.D.*
- **TÉA LEONI** *Madam Secretary*
- **KEVIN KLINE** *Dave*
- **TOMMY "TINY" LISTER JR.** *The Fifth Element*
- **TONY GOLDWYN** *Scandal*
- **LYNDA CARTER** *Supergirl*
- **KEVIN SPACEY** *House of Cards*

ROUND OF 16

- **JULIA LOUIS-DREYFUS** *Veep*
- **TÉA LEONI** *Madam Secretary*
- **TONY GOLDWYN** *Scandal*
- **KEVIN SPACEY** *House of Cards*

QUARTERFINALS

- **JULIA LOUIS-DREYFUS** *Veep*
- **KEVIN SPACEY** *House of Cards*

SEMIFINALS

- **JULIA LOUIS-DREYFUS** *Veep*

Sorry, Fitz and Frank! Tony Goldwyn and Kevin Spacey both played scandal-plagued presidents to perfection, but voters' hearts clearly belong to the foulmouthed Selina Meyer.

ND OUT THE WINNER ★

ROUND OF 64

- **MARTIN SHEEN** *The West Wing*
- **CHARLIE SHEEN** *Machete Kills*
- **GENE HACKMAN** *Absolute Power*
- **GENE HACKMAN** *Welcome to Mooseport*
- **LLOYD BRIDGES** *Hot Shots! Part Deux*
- **CHRIS ROCK** *Head of State*
- **JACK NICHOLSON** *Mars Attacks!*
- **DONALD PLEASENCE** *Escape From New York*
- **TERRY CREWS** *Idiocracy*
- **AARON ECKHART** *Olympus Has Fallen*
- **DENNIS HAYSBERT** *24*
- **GREGORY ITZIN** *24*
- **KIEFER SUTHERLAND** *Designated Survivor*
- **BLAIR UNDERWOOD** *The Event*
- **PETER SELLERS** *Dr. Strangelove*
- **CHRISTINA APPLEGATE** *Mafia!*

ROUND OF 32

- **MARTIN SHEEN** *The West Wing*
- **GENE HACKMAN** *Absolute Power*
- **CHRIS ROCK** *Head of State*
- **JACK NICHOLSON** *Mars Attacks!*
- **AARON ECKHART** *Olympus Has Fallen*
- **DENNIS HAYSBERT** *24*
- **KIEFER SUTHERLAND** *Designated Survivor*
- **PETER SELLERS** *Dr. Strangelove*

ROUND OF 16

- **MARTIN SHEEN** *The West Wing*
- **JACK NICHOLSON** *Mars Attacks!*
- **DENNIS HAYSBERT** *24*
- **KIEFER SUTHERLAND** *Designated Survivor*

QUARTERFINALS

- **MARTIN SHEEN** *The West Wing*
- **DENNIS HAYSBERT** *24*

SEMIFINALS

- **MARTIN SHEEN** *The West Wing*

Being presidential doesn't always run in the family. Martin Sheen's seven-year run as Josiah "Jed" Bartlet steamrolled his son Charlie's part in *Machete Kills*.



TOP, FROM LEFT: WOODSIDE: JOSEPH VILES/FOX; COX: WARNER BROS.; GOLDWYN: CRAIG SJODIN/ABC; GILL: NATHANIEL BELL/NETFLIX; CARTER: DIYAH PERA/THE CW; SADLER: ERIC MCCANDLESS/ABC; CUBAN: THE GLOBAL ASYLUM/SYFY; KLINE: WARNER BROS.; MARCH: EVERETT COLLECTION; CROMWELL: MARK FELLMAN; LOUIS-DREYFUS: LACEY TERRELL/HBO; SADLER: ZADE ROSENTHAL/©MARVEL STUDIOS; JACKSON: STEPHANIE KULBACH; SPACEY: DAVID GIESBRECHT/NETFLIX; LEONI: DAVID M. RUSSELL/CBS; LISTER, JR.: THE FIFTH ELEMENT/1997 GAUMONT/ALL RIGHTS RESERVED/COURTESY OF COLUMBIA PICTURES; BOTTOM, FROM LEFT: ITZIN: JOSEPH VILES/FOX; NICHOLSON: WARNER BROS.; ECKHART: PHIL CARUSO/FILMDISTRICT/EVERETT COLLECTION; ROCK: DREAMWORKS/EVERETT COLLECTION; SHEEN: DAVID ROSE/NBC; BRIDGES: 20TH CENTURY FOX/EVERETT COLLECTION; HAYSBERT: AARON RAPAPORT/FOX; SHEEN: RICO TORRES/OPEN ROAD FILMS/EVERETT COLLECTION; SUTHERLAND: SVEN FRENZEL/ABC; CREWS: VAN REDIN; HACKMAN: 20TH CENTURY FOX/EVERETT COLLECTION; HACKMAN: COLUMBIA/EVERETT COLLECTION; APPLEGATE: BUENA VISTA PICTURES/EVERETT COLLECTION; PLEASENCE: EVERETT COLLECTION; UNDERWOOD: JOSEPH VILES/NBC

POP CULTURE PRESIDENT SMACKDOWN



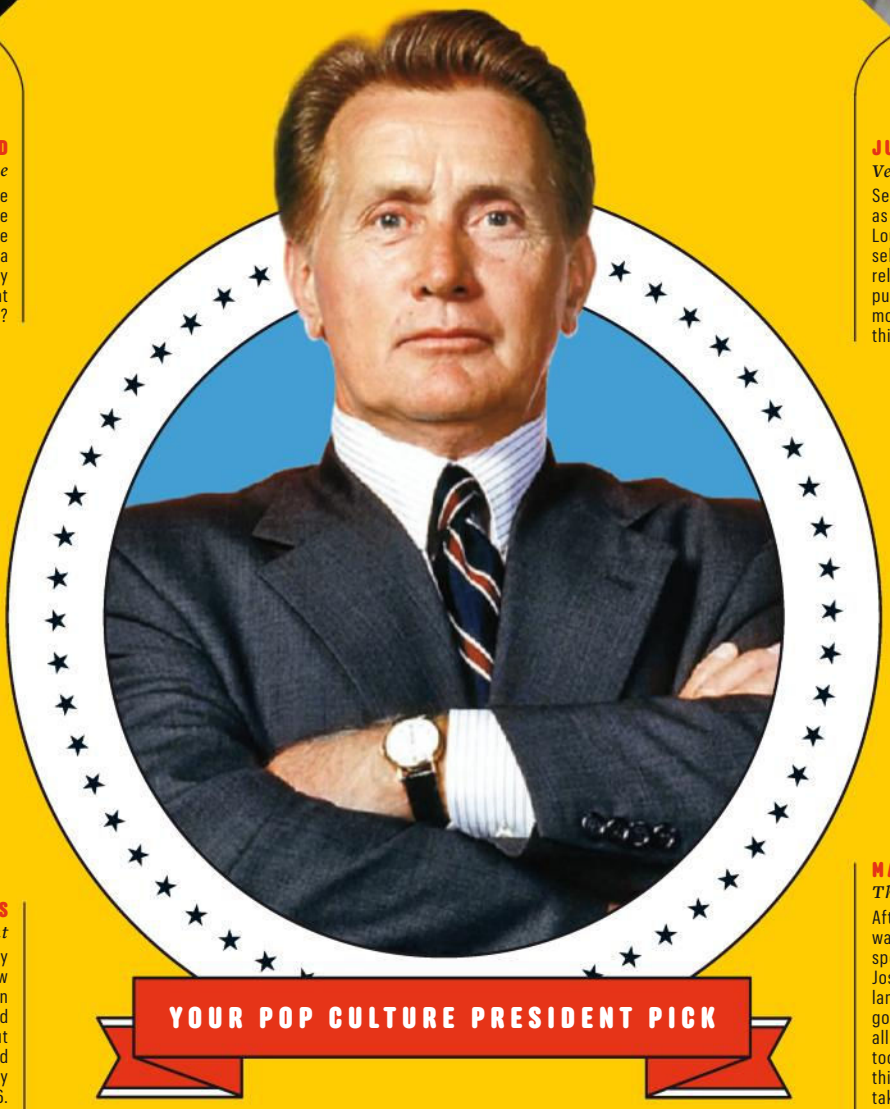
HARRISON FORD
Air Force One
James Marshall is a protective father. He has a zero-tolerance policy for terrorism. And he single-handedly threw a Russian hijacker (Gary Oldman) off his plane. What more do you want?

14%



JULIA LOUIS-DREYFUS
Veep
Selina Meyer may be as vulgar as she is incompetent, but Louis-Dreyfus imbues the selfish politician with a certain relatability—even when she's pulling the plug on her own mother or saying unspeakable things about croissants.

27%



YOUR POP CULTURE PRESIDENT PICK

Martin Sheen

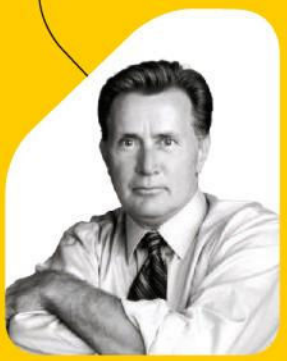
8%

MICHAEL DOUGLAS
The American President
Douglas is completely charming as President Andrew Shepherd in this Aaron Sorkin-penned rom-com. And his finale speech about political integrity and mudslinging feels especially relevant in 2016.



51%

MARTIN SHEEN
The West Wing
After seven years of Sorkin walk-and-talks and rousing speeches, it's no wonder Josiah "Jed" Bartlet won in a landslide. He wasn't just a good president: He inspired us all to be better human beings, too. If everyone writes him in this November, he'll have to take office. Right?



FORD: SONY PICTURES/EVERETT COLLECTION; LOUIS-DREYFUS: LACEY TERRELL/HBO; DOUGLAS: COLUMBIA PICTURES/EVERETT COLLECTION; SHEEN, CENTER: JAMES SORENSEN/NBC; SHEEN, BOTTOM: NBCU PHOTO BANK

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HOLIDAY MOVIE

Preview

GET READY
TO SING AND DANCE
(AND CRY AND
LAUGH AND HIT
A MAGICAL DIVE BAR)!
HERE ARE THE

10 MUST-SEE MOVIES

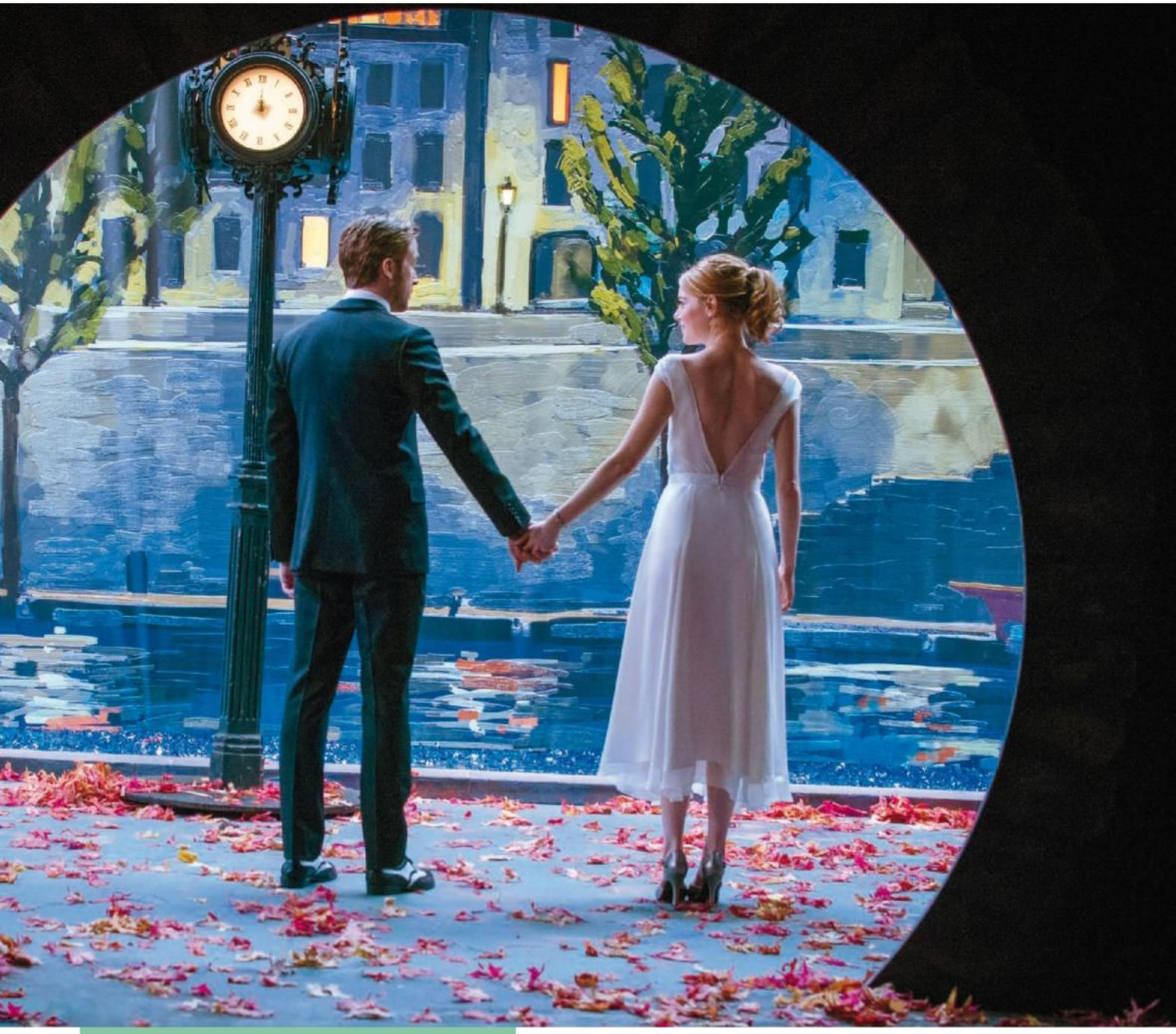
YOU'VE BEEN WAITING
FOR ALL YEAR.

P. 36



Ryan Gosling and Emma Stone

DALE ROBINETTE



12.09

LA LA LAND

Starring Ryan Gosling, Emma Stone
Directed by Damien Chazelle

Romance doesn't seem real without a little touch of the blues. For proof, just *look* at this magical image from the season's most dazzling movie experience. *La La Land* stars Emma Stone and Ryan Gosling as struggling Los Angeles artists in love (she's an actress; he's a jazz pianist), and like so many couples from Hollywood fables of yore, when they lose the words to speak, they sing. "This shot gets at what I love about musicals," says director Damien Chazelle (*Whiplash*) of his lead characters holding hands in front of a glistening painting of Paris' river Seine. "Musicals allow you to forgo logic in favor of emotion and beauty—and that's what we hoped to do." Stone, sure to be a Best Actress Oscar contender, agrees. "I had to play someone whose heart was exploding in this scene," she says, "and it was so easy. I walked onto this set, with the clock and leaves and the blue glitter, and I was just in a state of wonder."
—JOE McGOVERN



12.21

SING

Starring **Matthew McConaughey, Reese Witherspoon, Seth MacFarlane**
Directed by **Garth Jennings**

MATTHEW McCONAUGHEY AS A CHARMING KOALA theater owner. Reese Witherspoon, a distraught pig mother of 25. Scarlett Johansson, a punk-rock porcupine. Only the wild minds at Illumination Entertainment could lasso these A-listers to go animal for director Garth Jennings' ensemble musical about an anthropomorphized singing contest. "It's one of the strongest casts I've ever worked with," says producer and Illumination CEO Chris Meledandri, who oversaw *Despicable Me* and came up with the concept for *Sing* about seven years ago. "The first movie I ever worked on was *Footloose*, where music was a principal part of the narrative.... [I was] put on a long path to find my own movie that fell into the genre." For the cast, *Sing* offered an exercise in joyful animation. "My secret trick is eating M&M's—I get a total sugar high and talk 400 miles a minute," says Witherspoon,

SING: NORMAN JEAN ROY; *OFFICE CHRISTMAS PARTY*: GLEN WILSON; *A MONSTER CALLS*: QUIM VIVES



FROM LEFT Seth MacFarlane as Mike the mouse, Tori Kelly as Meena the elephant, Reese Witherspoon as Rosita the pig, Matthew McConaughey as Buster Moon the koala, Taron Egerton as Johnny the gorilla, Scarlett Johansson as Ash the porcupine, and Nick Kroll as Gunther the pig

whose character, Rosita, puts her dreams of stardom on hold for her family. Motherly instincts hit home equally for the actress. "I have three children and sometimes I feel overwhelmed," she says. "This woman has 25 piglets to look after, so I feel like anytime I get overwhelmed, I just think about Rosita and I have to feel worse for her. Or anyone with 25 piglets." —MARC SNETIKER

HOLIDAY MOVIE PREVIEW



T.J. Miller, Jason Bateman, and Olivia Munn

OFFICE CHRISTMAS PARTY

Starring Jason Bateman, T.J. Miller, Jennifer Aniston
Directed by Will Speck and Josh Gordon

12.9

When a corporate branch manager (T.J. Miller) tries to impress a potential client (Courtney B. Vance) by throwing the ultimate office bash, things get *way* out of hand. "What's great about an office Christmas party is that it uncovers parts of your personality that you didn't see coming," says Will Speck, who directed the film with Josh Gordon. Adds Gordon of this ensemble comedy: "It's a different kind of Christmas movie, because it's life-affirming—but it's really, really f---ed up." —DAN SNIERSON, *with additional reporting by Will Robinson*



Liam Neeson as the Monster with Lewis MacDougall

A MONSTER CALLS

Starring Felicity Jones, Lewis MacDougall, Liam Neeson
Directed by J.A. Bayona

12.23

In the latest from director J.A. Bayona (*The Impossible*), Lewis MacDougall plays a preteen grappling with his terminally ill mother (Felicity Jones), cruel schoolmates, and a withholding grandmother (Sigourney Weaver). The boy's salvation comes from a tree creature (Liam Neeson) who tells him stories to help him make sense of it all. "This story doesn't deal with cancer and bullies in a sentimental way," Bayona says. "It deals more with rage and self-blame. It's not an easy movie." —NICOLE SPERLING

ARRIVAL

Starring Amy Adams, Jeremy Renner
Directed by Denis Villeneuve

11.11

This is not your typical alien-invasion movie: In the sure hands of director Denis Villeneuve (*Sicario*), *Arrival* unfolds as a contemplative exploration of time, space, grief, and language. (And yes, there are aliens, too.) "The script was absolutely breathtaking and so emotional and intriguing," says Amy Adams, who plays an expert linguist called upon—along with Jeremy Renner's theoretical physicist—to decode the language of an arriving species. "It's about the way we communicate with each other, the relationships we have, the way we move through the world, and the choices that we make." The artful tale—based on Ted Chiang's 1998 sci-fi novella, *Story of Your Life*—offers something, well, out of this world. "I think people who enjoy sci-fi won't miss out," Adams says. "They just may be surprised." Stellar. —SARA VILKOMERSON



Amy Adams



11.18

FANTASTIC BEASTS *and* WHERE TO FIND THEM

Starring Eddie Redmayne, Katherine Waterston
Directed by David Yates

WHAT WOULD THE *STAR WARS* CANTINA scene look like in the Harry Potter universe? In *Fantastic Beasts and Where to Find Them*, our heroes—creature-loving New York City tourist Newt Scamander (Eddie Redmayne) and government worker Tina Goldstein (Katherine



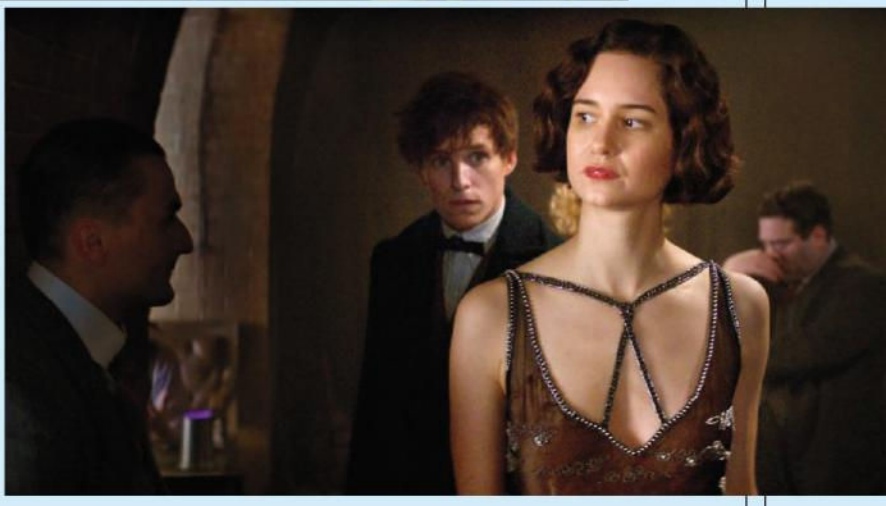
CONCEPT ART

Exclusive
FIRST LOOK

Inside the Blind Pig, a secret magical speakeasy

HOLIDAY MOVIE PREVIEW

Waterston)—are on the hunt for information about the mysterious young Credence Barebone (Ezra Miller) when they venture into a sketchy magical speakeasy of scum and villainy called the Blind Pig that's not entirely unlike a wizarding-world version of the famous Tatooine outpost. Once you enter through an alleyway (a poster with real eyes serves as the door), you descend underground to a bar that would have never been allowed in Hogsmeade. There's self-pouring drinks, a band playing instruments unlike any you've seen before, animated "Wanted" posters of the club's clientele proudly displayed on the walls, and a formidable goblin owner (Ron Perlman). "It's a disreputable place with nicotine-stained tiles of an appalling character and a bit of lowlife that's actually quite fun," says the film's production designer (and Potter series veteran) Stuart Craig. Basically, it's the type of place that *really* doesn't care about its Yelp reviews. —JAMES HIBBERD



FROM TOP Concept art of the Blind Pig; Eddie Redmayne and Katherine Waterston

ARRIVAL: JAN THIJS; FANTASTIC BEASTS AND WHERE TO FIND THEM: WARNER BROS. PICTURES (2)



12.25

FENCES

Starring Denzel Washington, Viola Davis
Directed by Denzel Washington

For his third film as a director, Denzel Washington tackles August Wilson's *Fences*, a gripping portrait of a family wrestling with regret and acceptance in 1950s segregated Pittsburgh. Washington and Viola Davis reprise their roles as husband and wife Troy and Rose Maxson from the 2010 Broadway revival of the play, which earned both actors Tony awards.

Pulitzer Prize winner Wilson, who died in 2005, was adamant that any potential film adaptation of the production should have a black director at the helm. "I'm sure Scorsese could have done *Schindler's List* and Spielberg probably could have done a great job on *GoodFellas*, but it's about more than race, it's culture," Washington says. "I know what hair smells like when it's being fried on Sunday mornings before church. That's not a race thing, that's a culture thing. I'm glad we are following his wishes."

Davis, who starred in Washington's directorial debut, *Antwone Fisher*, says Washington's ability to motivate his cast has only gotten better over time. "He understands the actor," she says. "There is no sludging through scenes. [The work is] activated, it's active, it's complicated, it's honest, it's moving, and it's funny. It's all of those things because of him."

—NICOLE SPERLING

FENCES: DAVID LEE (2); MANCHESTER BY THE SEA: CLAIRE FOLGER; ROGUE ONE: A STAR WARS STORY: ©2016 LUCASFILM LTD. ALL RIGHTS RESERVED.





FROM TOP
Viola Davis and Denzel Washington; Washington on set

11.18

MANCHESTER *by the* SEA

Starring **Casey Affleck, Michelle Williams, Lucas Hedges**
Directed by **Kenneth Lonergan**

Casey Affleck leads this drama as a man who must return to his hometown to take guardianship of his nephew (Lucas Hedges) after his brother (Kyle Chandler) passes away. Writer-director Kenneth Lonergan says that while the film deals with painful subjects, he and Affleck still had a good time. Sorta. "We found moments of levity," Lonergan says. "We yelled at each other a lot. We developed a very comfortable, mutually abusive working relationship." It worked. "I expected a tremendous performance from Casey, and...what I got was even better than I had expected."

—SARA VILKOMERSON

Kyle Chandler and Casey Affleck



HOLIDAY MOVIE PREVIEW

Riz Ahmed and Felicity Jones



ROGUE ONE: A STAR WARS STORY

Starring **Felicity Jones, Diego Luna**
Directed by **Gareth Edwards**

12.16

THE FORCE HAS BEEN STRONG WITH this film's marketing push, so you probably already know the basics of *Rogue One*: Back before the events of 1977's original *Star Wars*, a team of Rebels stole the plans that would eventually help Luke Skywalker blow up the Death Star. Felicity Jones as Jyn Erso, Diego Luna as Capt. Cassian Andor, and Alan Tudyk as the droid K-2SO lead the heist, with Riz Ahmed, Jiang Wen, Donnie Yen, and Forest Whitaker making up the rest of this magnificent galactic seven. "The thing every [filmmaker] typically struggles with is 'How does it end?'" says director Gareth Edwards (*Godzilla*). "But we knew how our film was going to end. Our problem became 'How do we reverse engineer from that and know where to start?' You've got a finite number of options and you go through them all like a puzzle to find the one that's going to lead to the strongest result." One of the most important pieces: Darth Vader, back to menace the deep reaches of space once again. —ANTHONY BREZNICAN



Maui and Moana

HOLIDAY MOVIE PREVIEW

11.23

MOANA

Starring **Auli'i Cravalho, Dwayne Johnson**
Directed by **Ron Clements and John Musker**

The Disney directors behind *Aladdin* and *Hercules* are diving back into animation with a new story based on a cultural legend—although this one spends far more time on the open sea. *Moana* tracks a young girl (Auli'i Cravalho) on a quest to discover her ancestry in the South Pacific, but the scene-stealer is Dwayne Johnson's demigod Maui, who's based on Polynesian mythology. "This guy's a bigger-than-life character," says John Musker, who directs with collaborator Ron Clements (the duo's credits also include *The Little Mermaid*). "He's a shape-shifter and trickster, he's covered in tattoos—all these things, in animation, would be so much fun, and yet I had never heard of him." The filmmakers got wise to a modern-day mythic figure, too: Lin-Manuel Miranda, the *Hamilton* writer who joined the movie's composing team. "We pitched to Lin before we knew anything about *Hamilton*, but wow, if we had seen it..." muses Clements. Musker adds, "His enthusiasm and connection to this was all there when we invited him in. He had that Disney vocabulary already." Considering Miranda cites *Mermaid* as one of his creative inspirations, we can guess where he learned the language. —MARC SNETIKER

ALSO PLAYING

Don't overlook these holiday gems

NOCTURNAL ANIMALS

Amy Adams is an art dealer haunted by a violent manuscript written by her ex (Jake Gyllenhaal). **11/18**

THE EDGE OF SEVENTEEN

Hailee Steinfeld shines as a snarky heroine in this John Hughes-inspired film. **11/18**



ALLIED

Marion Cotillard and Brad Pitt are spies-turned-lovers in this World War II thriller. **11/23**

JACKIE

Natalie Portman plays First Lady Jacqueline Kennedy in the days after JFK's assassination. **12/2**

COLLATERAL BEAUTY

Will Smith is a grief-stricken ad executive who pens letters to Love, Time, and Death. **12/16**

LIVE BY NIGHT

Ben Affleck returns to Boston as the writer, director, and star of this Prohibition-era gangster saga. **12/25**



HIDDEN FIGURES

Octavia Spencer, Taraji P. Henson, and Janelle Monáe are real-life NASA mathematicians. **12/25**

—DEVAN COGGAN

MOANA: DISNEY; ALLIED: DANIEL SMITH; HIDDEN FIGURES: HOPPER STONE



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Movies

EDITED BY **KEVIN P. SULLIVAN** @KPSull



▲ Felicity Jones and Tom Hanks

Inferno

STARRING	DIRECTED BY
Tom Hanks, Felicity Jones, Ben Foster, Irrfan Khan, Omar Sy	Ron Howard

RATING	LENGTH	REVIEW BY
PG-13	2 hrs., 1 min.	Simon Perry @*SPerryPeoplemag*

OH, THOSE SWEEPING SHOTS OF FLORENCE AND Istanbul. Ah, the Renaissance palazzos. And the inevitable anagram hidden in a classic painting, and the frantic quest that elevates perusals of museum stacks into thrilling set pieces. Yes, Dan Brown's best-selling hero and the world's most beleaguered symbologist, Prof. Robert Langdon (Tom Hanks), is back for another adventure. But this time his puzzle-minded foes have subbed out da Vinci's Mona Lisa for Botticelli's map of Dante's hell.

A decade has passed since Hanks teamed with director Ron Howard for the film adaptation of *The Da Vinci Code*. It was the second Langdon novel, but the first to turn the bookish hero into a pop culture phenomenon. They followed that up with 2009's *Angels & Demons*. *Inferno* proves that the filmmaking duo still know how to string together art, mystery, and the occasional plot contrivance. On the third go-round Langdon uses his cryptology skills in a race against the clock to foil Bertrand Zobrist (Ben Foster), a fanatical scientist who plans to wipe out billions of people with a plague. When we first catch up with Langdon, he awakens in a hospital in Florence, under the care of Dr. Sienna Brooks (Felicity Jones), with no memory of how he got to Italy. He's been injured—by an apparent gunshot to the head, no

JONATHAN PRIME

REEL NEWS

Wrinkle* in Pine** Chris Pine and Gugu Mbatha-Raw have joined Ava DuVernay's *A Wrinkle in Time* as the hero's parents. • ***Madea* Jacks Up *Reacher Tyler Perry's latest opened with $28.5 million, beating Tom Cruise.

less—and is suffering from partial flashbacks. Despite his wounds and with pursuers closing in, Langdon miraculously manages to escape and begins to put together why he's in Florence in the first place.

Langdon and Brooks spot a clue in Botticelli's 15th-century painting *The Abyss of Hell*, and from there the adventure takes off. The riddle-unraveling pair must hunt for the next piece of the puzzle while evading the forces doing everything they can to stop them, in this case the World Health Organization and a SPECTRE-like security firm led by "The Provost" Harry Sims (Irrfan Khan). And yet, every step of the way Langdon is able to pull together his cognitive abilities to slip by yet again. Who knew that memorizing the secret passages out of Florence's Uffizi Gallery could be so practical?

The always likable Hanks is still the perfect professor with the charming touch—and don't expect a single bead of sweat to pollute his brow as he races through steamy southern Europe. But it is the early scenes with rising star Jones, playing the bright young doctor Brooks, that are the most intriguing. *Bourne* it is not, but the twists come with enough regularity to keep the squishier parts of the plot from mucking up the works. *Inferno* may not have the zeitgeisty draw of its predecessors, but for those who haven't read the book, it's a diverting caper with a familiar face. **B**

THIS FILM CONTAINS THE FOLLOWING:

- R REVELATIONS
- OS OBLIGATORY SIDEKICK
- P PONDERING
- B BLAZERS

TOP HANKS ROLES

Ranking the best of the Everyman's best



1 **PHILADELPHIA**
Andrew Beckett

Heartbreaking, humane, and heroic. Hanks deserved his Oscar.



2 **SAVING PRIVATE RYAN**
Captain Miller

On Spielberg's epic canvas, the actor paints a subtle emotional portrait.



3 **BIG**
Josh Baskin

A fantastic premise gets the wildly playful heart it needs to resonate.



4 **CAPTAIN PHILLIPS**
Richard Phillips

Just watch the final scene between Hanks and the doctor again. Staggering.



5 **TOY STORY**
Woody

Hanks' manic pull-string voice brings yesterday's prized plaything to life.

PHILADELPHIA: KEN REGAN/CAMERA 5; SAVING PRIVATE RYAN: DAVID JAMES; BIG: PHOTOFEST; CAPTAIN PHILLIPS: HOPPER STONE; TOY STORY: ©PIXAR/DISNEY; EAGLE HUNTRESS: ASHER SVIDENSKY

▼ Aisholpan



The Eagle Huntress

NARRATED BY Daisy Ridley

DIRECTED BY Otto Bell

RATING G | **LENGTH** 1 hr., 27 mins.

REVIEW BY Joey Nolfi @*joeynolfi*

WITH OUR NATIONAL HEADLINES currently stuck in a rather toxic cycle, stories that value compassion, empathy, and the power of connection in the face of seemingly insurmountable barriers have special value. For that reason, *The Eagle Huntress*, the diligently crafted and family-friendly documentary narrated by *Star Wars*' Daisy Ridley, is a particularly welcome arrival.

With a patient gaze grounded in respect and adoration for his subject, director Otto Bell delicately observes the rousing tale of 13-year-old Aisholpan, a young girl who bucks the ancient, male-dominated tradition of eagle hunting in Mongolia. She descends from a long line of avian masters—Kazakh men who capture, train, and hunt with the majestic creatures for utility and sport, upholding cultural mores of their ancestors. As Aisholpan comes of age, she faces stiff opposition from local elders, who believe a woman's place is hovering above a stove, not combing the frigid Altai countryside for fox meat. Bell's camera drinks up every last bit of determined intensity splashed across Aisholpan's face as she enters an all-male hunting competition, quietly shattering a glass ceiling as she brings a community together and stifles the patriarchy moving to thwart her lofty ambitions.

The Eagle Huntress features a feminist message that's easy to get behind and an inherently charismatic subject who's easy to root for, so it's difficult to separate one's affection for the symbolic and societal importance of Aisholpan's journey from the film's merits as a documentary. The weight of the directorial hand is often obvious, leaving some scenes with an unnaturally stagy feeling. But the movie's restrained second half stuns, ranking as one of the most magical stretches of nonfiction filmmaking in recent years. **B**

2017 PRIZE FIGHTER

SUPPORTING ACTOR CONTENDER

ASHTON SANDERS

His quiet role as a teen struggling with his sexuality in ***Moonlight*** is generating loud Oscar talk.

BY NICOLE SPERLING

Having made more than $400,000 in just four theaters during its opening weekend, Barry Jenkins' **Moonlight** *has become a serious Oscar contender, and so has Ashton Sanders, the 20-year-old actor who plays the story's main character Chiron, a gay teenager in a hypermasculine community who experiences his sexual awakening.*





▲ Ashton Sanders in *Moonlight*

HITTING HOME

If you're a young man trying to launch an acting career, playing a gay teenager is precarious. You have to worry about being typecast and about limiting your future appeal as a leading man. None of that mattered to Sanders, who felt a deep connection to Chiron. "This part," he says, "was like God telling me: *You need to do this. No one else can play this part but you.*" The film is based on a play by Tarell Alvin McCraney, whose work Sanders first read while a student at DePaul University. Like his character, Sanders grew up with a mother addicted to drugs. He was raised almost entirely by his father and uncle in South Los Angeles. Neighborhood boys called him out for being too skinny, too dark-skinned, too arty. Acting class and the stage became his escape. But he never expected his childhood would be the key that unlocked his career. "Being bullied and dealing with a parent addicted to drugs," he says, "I went through that my entire life."

TOUGH TAKES

That didn't make filming *Moonlight* easy. In the movie, Chiron kisses another boy for the first time, gets beaten up at school, then falls apart in a devastating scene in the principal's office. His mother (Naomie Harris), meanwhile, is vanishing into a cloud of crack smoke. Despite the support from his director and costars, including *Luke Cage*'s Mahershala Ali, it still took a toll. "I had to relive these experiences that I've buried in the back of my mind all my life," he says. "That was hard." Director Jenkins says the biggest challenge in working with the young actor was regulating the intensity of his emotions. "Ashton is a giver," Jenkins says. "The longer you go with him, the deeper he goes. I had to manage how deep we took him, because he's a very raw performer. Trained, but raw."

NEXT STEPS

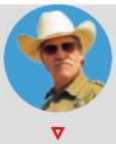
Sanders hopes this performance will be the fuel that propels him to the next stage of his professional life. *Moonlight*'s Oscar buzz prompted him to exit DePaul early to focus on his career. "I want to do projects that mean something to the world and that challenge me," he says. Now Hollywood just needs to create movies and roles that match his ambitions.

THE BEST SUPPORTING ACTOR RACE SO FAR

Here are the others in a good position to snag a nomination



MAHERSHALA ALI
MOONLIGHT



JEFF BRIDGES
HELL OR HIGH WATER



HUGH GRANT
FLORENCE FOSTER JENKINS



LUCAS HEDGES
MANCHESTER BY THE SEA



MICHAEL SHANNON
NOCTURNAL ANIMALS

STATUETTE: OSCAR ® STATUETTE ® AMPAS ®; *MOONLIGHT*: DAVID BORNFRIEND (2); BRIDGES: LOREY SEBASTIAN; GRANT: NICK WALL; HEDGES: CLAIRE FOLGER; SHANNON: MERRICK MORTON

SANDERS PHOTOGRAPH BY **AMANDA MARSALIS**



Marlon Brando and Sidney Lumet on the set of *The Fugitive Kind* in 1959

By Sidney Lumet

DIRECTED BY Nancy Buirski

RATING NR | **LENGTH** 1 hr., 49 mins.

REVIEW BY Chris Nashawaty @*ChrisNashawaty*

DESPITE MAKING 44 MOVIES— including masterpieces like *The Verdict*, *Network*, and *Dog Day Afternoon*—Sidney Lumet never won a Best Director Oscar before his death, in 2011. It's an oversight that Nancy Buirski's documentary about the quintessential New York filmmaker is out to rectify. Constructed around a marvelously introspective 2008 interview with the director, it presents a case for Lumet not only as one of Hollywood's greats but also as one of its rare filmmakers of conscience—a passionate storyteller whose films wrestle with decency, justice, and fairness.

That questing sense of right and wrong was there from his debut, 1957's jury-room morality play *12 Angry Men*. But it was also there in his personal Dickensian "city rat" childhood. Buirski avoids the trap of tracing Lumet's career chronologically—a cradle-to-grave crutch too many biographers lean on. Instead, she jumps around, following the conversation and illuminating it with well-curated clips from Lumet's films.

Lumet talks about his work without lavishing too much praise on the great ones or too much regret on the misfires. (Although he does call *Network* "a hell of a good picture.") The only problem is that with so many films to cover, some get shortchanged, and the conversation doesn't go as deep as fans may want. Still, as an introduction to a director who should need no introduction, *By Sidney Lumet* is a delight. **A–**

NOW PLAYING

YOUR COMPLETE GUIDE TO FILMS IN THEATERS THIS WEEK

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	EW		
WATCH IT NOW	A	**13TH** (N)	**Directed by** Ava DuVernay
	A	**MOONLIGHT** (L)	**Starring** Ashton Sanders, Naomie Harris, Mahershala Ali • **Directed by** Barry Jenkins
	A–	**BLUE JAY** (N)	**Starring** Sarah Paulson, Mark Duplass • **Directed by** Alex Lehmann
	A–	**THE HANDMAIDEN** (L)	**Starring** Kim Tae-ri, Kim Min-hee, Ha Jung-woo What begins as a simple caper becomes something so suspenseful, sexy, and surprising that it would be a shame to say too much about the plot of the latest film from the Korean master Park Chan-wook.
	A–	**THE GIRL ON THE TRAIN** (W)	**Starring** Emily Blunt, Haley Bennett, Justin Theroux • **Directed by** Tate Taylor
	B+	**UNDER THE SHADOW** (L)	**Starring** Narges Rashidi, Avin Manshadi, Bobby Naderi • **Directed by** Babak Anvari
PROCEED WITH CAUTION	B	**CHRISTINE** (L)	**Starring** Rebecca Hall, Michael C. Hall, Tracy Letts • **Directed by** Antonio Campos
	B–	**DESIERTO** (L)	**Starring** Gael García Bernal, Jeffrey Dean Morgan • **Directed by** Jonás Cuarón
	B–	**MASCOTS** (L)	**Starring** Parker Posey, Zach Woods, Chris O'Dowd The deadpan jokes land, and the final competition is a delightfully bizarre display of insane choreography. Unlike director Christopher Guest's best, *Mascots*, sadly, is a bit empty inside—all costume, no soul.
	C+	**CERTAIN WOMEN** (L)	**Starring** Michelle Williams, Kristen Stewart, Laura Dern • **Directed by** Kelly Reichardt
	C+	**THE ACCOUNTANT** (W)	**Starring** Ben Affleck, Anna Kendrick, J.K. Simmons • **Directed by** Gavin O'Connor
SKIP IT	C	**JACK REACHER: NEVER GO BACK** (W)	**Starring** Tom Cruise, Cobie Smulders, Aldis Hodge • **Directed by** Edward Zwick
	C	**KEEPING UP WITH THE JONESES** (W)	**Starring** Zach Galifianakis, Isla Fisher, Jon Hamm • **Directed by** Greg Mottola
	C	**OUIJA: ORIGIN OF EVIL** (W)	**Starring** Elizabeth Reaser, Lin Shaye, Doug Jones • **Directed by** Mike Flanagan
	C–	**AMERICAN PASTORAL** (L)	**Starring** Ewan McGregor, Jennifer Connelly, Dakota Fanning The movie manages to take all the richness and subtext of Philip Roth's writing and turn it into just text, a flat and clumsy paper-doll melodrama that even some gorgeous cinematography and a raft of gifted, great-looking actors can't save.





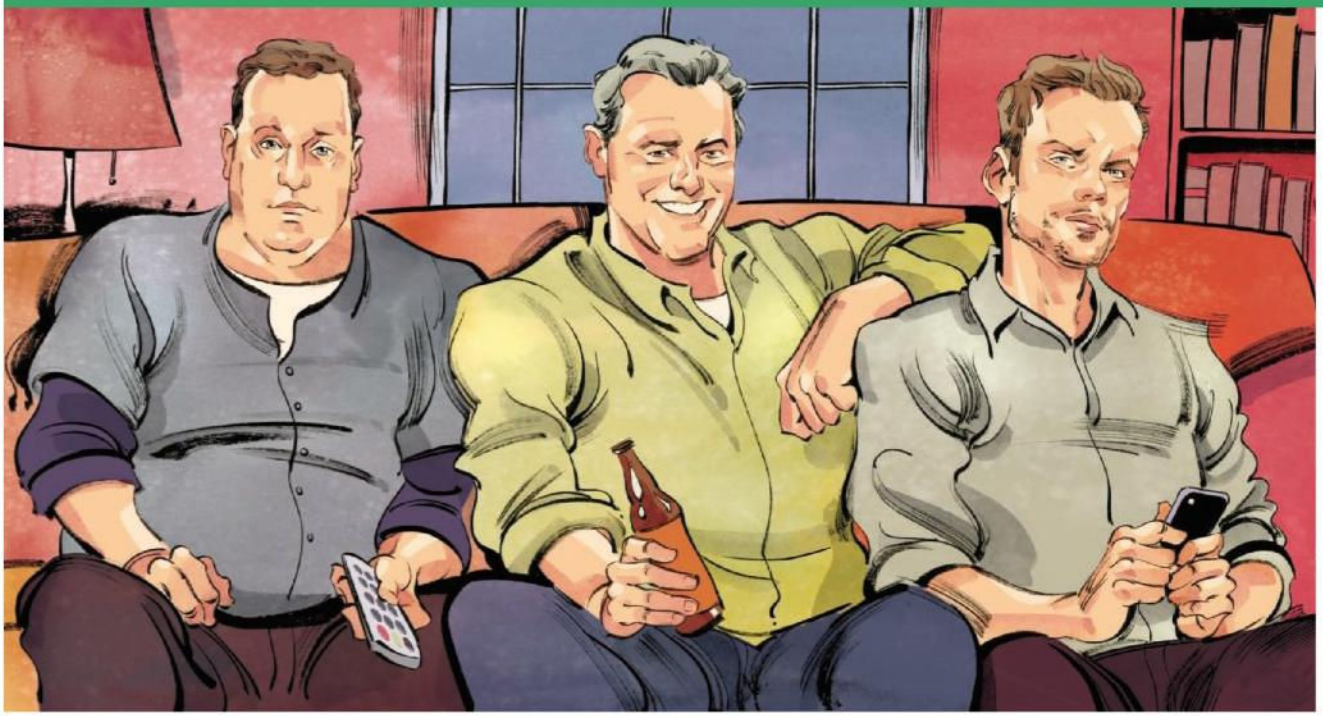


KEY (L) = LIMITED RELEASE (N) = NETFLIX (W) = WIDE RELEASE

THE HANDMAIDEN: CJ FILMS; *MASCOTS*: SCOTT GARFIELD; *AMERICAN PASTORAL*: RICHARD FOREMAN

TV

EDITED BY **CAITLIN BRODY** @cbroday



▲ Kevin James, Matt LeBlanc, and Joel McHale

The Unfunny Fall of TV's Manly Men

Between ***Kevin Can Wait***, ***Man With a Plan***, and ***The Great Indoors***, CBS is betting big on men behaving manly. But is mocking TV's bro-fest working? **Jeff Jensen** sounds off (and throws back a beer or two while he's at it...kidding).

IN A RECENT EPISODE OF *KEVIN CAN WAIT*, A FRIEND to the wife of the show's titular boob (Kevin James) complains about the protagonist of a novel they're reading. "Why would a woman that educated stay with a guy that stupid and self-centered?" The none-too-sly ha-ha here is that her pointed book report could easily apply to Kevin, his better half (Erinn Hayes), and society in general: *Kevin Can Wait* aspires to entertain by satirizing the intolerable wrongheadedness of middle-aged men.

In this way, the show is similar to two other new CBS comedies, *Man With a Plan* starring Matt LeBlanc and *The Great Indoors* starring Joel McHale. They're all triumphs of decent intentions, and failures of insight and nerve. They are toothless, reinforce the boorishness they skewer, lack diversity and robust female characters, and pander to older demos with millennial bashing: So sensitive. So SJW. So damn #"hashtag"!

And yet, as limp as these shows might be, the muddled men they alternately mock and indulge vibrate with surprising resonance. I watched them with revelations of a certain presidential candidate's toxic masculinity looping through my brain. I'd like to think I'm nothing like Donald Trump, although his awfulness has provoked me to interrogate my own buggy manhood. The characters played by James, LeBlanc, and McHale are by no means Donald Trump surrogates. But they are roasts of the alpha-male lout, and they're meant to represent men my age. They don't mirror my

ILLUSTRATION BY **KAGAN McLEOD**

LOGLINES

Not Lame at All The popular podcast *Totally Laime*, about a couple's daily life, will be adapted by CBS. •

Tracy Time Tracy Morgan will return to TV as a man just out of prison on a TBS series co-created by Jordan Peele.

specific flaws, but they do reflect back my flailing efforts to improve, and contain a message I still need to hear: My fellow dude Americans, it's time we got over our bad selves, ASAP.

Kevin Can Wait (Mondays, 8 p.m.) is a thesis statement for the lot of them. It's technically a golden-years fantasy. Kevin is a newly retired ex-cop who spent two decades serving others—now it's "me" time. His selfishness fuels the comedy but also serves as soft, fuzzy metaphorical satire of white male entitlement. In one episode, Kevin forces himself on his wife's ladies-only book club. In another, he's appropriated a black friend's tale of heroism for his own gain. The best joke of the title isn't the pun or sad-trombone self-pity, but the sly indictment of a worldview: Kevin can wait, because life has always been about guys like him, whether he recognizes that or not.

Man With a Plan (debuts Oct. 24, 8:30 p.m.) is a corrective to Kevin's clueless self-centeredness. LeBlanc plays a successful contractor and devoted husband, making good on a promise to dial back on his career so that wife Andi (Liza Snyder) can dial up her own. Yet his progressive self-sacrifice is undermined by lingering retrograde attitudes—a view of parenting as emasculating women's work; a bros-before-wives orientation. His victories of reconstruction are qualified. "You know what it makes me realize?" says Andi in the second episode. "How little you were doing before." Adam agrees: "Yeah, I was getting away with murder."

The Great Indoors (debuts Oct. 27, 8:30 p.m.) rounds out the manly-man critique. McHale is Jack, a celebrated fortysomething writer for an outdoor magazine who's forced to quit the field and work with tech-savvy twentysomethings after the publication goes web-only. The lampooning of millennials as easily triggered, grit-challenged wusses is inane, but by episode 2 you realize that the show's ultimately about blowing up Jack's vain machismo, gonzo individualism, and futile resentments about generational turnover.

To be clear: None of these sitcoms are going to set the culture on fire. But they do tell us that the culture needs to change and is changing, and the challenge to men is to lead, follow...or get out of the way.

GOSSELAAR: EMMA MCINTYRE/GETTY IMAGES; *PITCH*: RAY MICKSHAW/FOX



MARK-PAUL GOSSELAAR

WATCH THIS/ SORRY ABOUT THAT

We allow Mark-Paul Gosselaar to pitch, um, **Pitch***—the Fox drama on which he stars as a San Diego Padres catcher who's mentoring professional baseball's first female pitcher—if he apologizes for a previous sin against pop culture.* **BY DAN SNIERSON**

WATCH THIS

Pitch (Airs Thursdays, 9 p.m., Fox)

"There's not a show on air with the magnitude and scope of *Pitch*, with the partnership of the MLB and access to the uniforms and stadiums. A woman pitching in the majors and shattering the glass ceiling has never been done before. Kylie Bunbury [below, left] is unlike anything on TV. She's an amazing talent as an actor and an athlete—you completely buy that she can pitch.... The show takes place in the world of baseball, but it's not about baseball; it's about the relationships between the players, and their [daily] struggles. There's comedy, drama, and everything in between. I don't think I've gone through an episode where I haven't teared up, but that could be because I probably need to go on hormone treatment or something. I'll chalk it up less to the hormones, and more to the magnificent writing."



SORRY ABOUT THAT

***Saved by the Bell*'s "Running Zack" episode** (Aired Nov. 24, 1990, NBC)

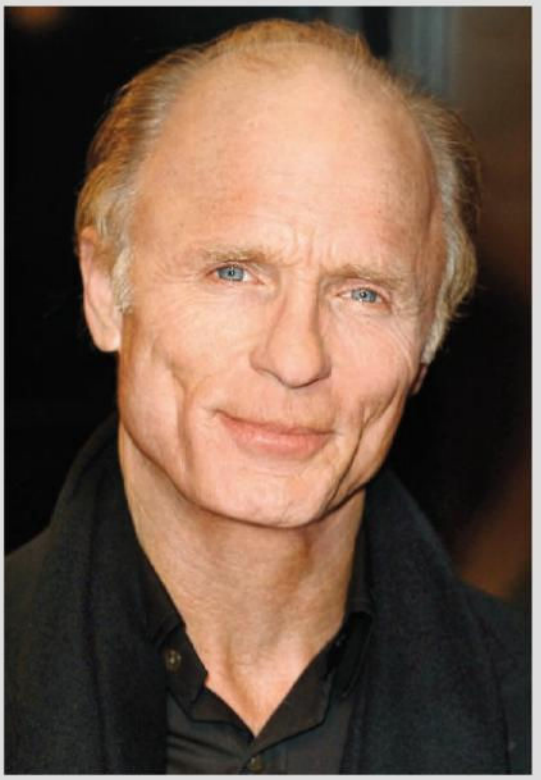
"Zack finds out that he has Native American ancestry, a conclusion based entirely on a photo of a Native American that he finds at his parents' house. He gives a 'presentation' that consists of putting war paint on Screech and giving him a toy tomahawk. Zack doesn't get in trouble for this completely racist presentation, and the only punishment is he'll have to skip track if he doesn't take the project seriously. His teacher introduces him to Chief Henry, who appears to live in someone's garage and bestows wisdom onto Zack before he drops dead without explanation. On the plus side, Zack takes his ancestry seriously and gives another 'presentation.' Of course, he [wears] a full Native American costume with face paint and a headdress. I hope the kids don't catch that episode."



ROLE CALL

ED HARRIS

Before he was terrorizing androids as the Man in Black on HBO's sci-fi thriller *Westworld* (Sundays, 9 p.m.), Ed Harris appeared in more than 70 films, racking up four Oscar nods. While his roles are diverse, the actor, 65, is perhaps best known for his authentic portrayals of American can-do leaders for whom, he claims, "failure is not an option." Here, he recalls some of his finest work. **BY JAMES HIBBERD**





1

THE RIGHT STUFF *1983*

After a few minor film roles, Harris joined Philip Kaufman's stellar historical drama as astronaut John Glenn. "I wasn't happy with [my audition], and Phil saw me pounding a wall in the hallway [afterward], and that inspired him to say, 'Hmm, this guy's got some energy, maybe he'd be good for Glenn.' Phil wanted me to smile a lot. That's a little tough for me."

2

THE ABYSS *1989*

Harris nearly drowned while shooting James Cameron's notoriously difficult underwater action epic, and once declared he would never discuss the film again. Yet a sequence where Mary Elizabeth Mastrantonio's character sacrifices herself and is revived by Harris ranks among Cameron's and Harris' most intense work. "I was screaming at her to wake up, and I see that they've run out of film in the camera—and nobody said anything. Mary Elizabeth stood up and said, 'We are not animals!' and walked off set.... It's a really great movie up until the last 10 minutes, which was the big disappointment."

3

GLENGARRY GLEN ROSS *1992*

Harris joined an all-star boys' club to bring David Mamet's play about desperate salesmen to the big screen, which included being berated in Alec Baldwin's iconic seven-minute motivational speech. "It wasn't the most fun having Alec Baldwin give you that speech, but that was part of the character—just taking it."

4

APOLLO 13 *1995*

Harris picked up his first Oscar nom for his portrayal of NASA flight director Gene Kranz, who was tasked with saving a space mission. "I researched the heck out of it and got used to the jargon. Going to set, you really felt like you were in the control room. The moment I recall the most is when [the NASA team] realized we succeeded and everybody cheered. I took in all that energy and appreciated the work that everybody did."

5

THE TRUMAN SHOW *1998*

Harris was back in a control room to earn his second Oscar nod, this time as the beret-wearing producer of the world's most popular reality show. "[Director Peter Weir's wife] Wendy [Stites] was costuming it. At one point, she put that beret on me and that helped a lot. Sometimes the physical things can really put you in the space. When you think about reality TV and what's happened since then, it was definitely ahead of its time."

6

STEPMOM *1998*

This cult-favorite dramedy was a change of pace for Harris, who was the brains behind a heartwarming scene involving an engagement to Julia Roberts' character. "When I proposed to Julia with the ring that slides down the thread onto her finger—that was my idea. I thought it turned out nicely."

7

POLLOCK *2000*

A biopic about the abstract painter marked Harris' directorial debut, and to prepare, he taught himself how to paint years before the cameras rolled. "I spent almost a whole decade working on that movie. I built an art studio to paint on a big surface and create some things that felt Pollock-y. I don't know if I ever did anything very good. It was a tough shoot and I ended up spending a ton of my own money on it, but I didn't care."

8

THE HOURS *2002*

With his portrayal of a man in the final stages of AIDS, Harris earned yet another Oscar nom. "I lost a lot of weight and had the chance to work with Meryl [Streep], which was fun. I had good friends who died from AIDS and felt obligated to do them justice in some way. It was important to me."

HARRIS: MIKE MARSLAND/WIREIMAGE; *THE RIGHT STUFF, THE ABYSS, GLENGARRY GLEN ROSS, POLLOCK, THE TRUMAN SHOW*: PHOTOFEST (5); *APOLLO 13*: RON BATZDORFF; *STEPMOM*: EVERETT COLLECTION; *THE HOURS*: CLIVE COOTE

Reality By Her *Rules*

Housewife and *Vanderpump Rules* star **Lisa Vanderpump** dishes on the Bravo hit about her boozy (and highly entertaining) restaurant staff. **BY TIM STACK**



What can you tell us about the fifth season of *Vanderpump Rules* (premiering Nov. 7, 9 p.m.)?
Well the through-line is obviously the wedding [of cast members Katie Maloney and Tom Schwartz], which is always a gift in reality television because there are so many components and so many people involved. But then you've got the bachelorette parties and the bachelor parties and the choice of bridesmaids, the dress and the this and the that. But also the relationship between the two of them was a little tumultuous, shall we say, which was a shame. They're a lovely couple. It became a little too emotional at some points. It all takes different twists and turns, for sure.

You officiated their wedding. Do you ever think you're getting too personal with the crew of your restaurant Sur?
Oh yeah, those lines are blurred. It would be one thing to say, "Well, they just work for me at the restaurant." But for the viewer, I also have to be transparent and say making a show for five years changes a lot of things and it brought me closer to them.

One of the big scandals in the season premiere is Jax alleging that he walked in on girlfriend Brittany and his frenemy Kristen in a compromising position. Where do you stand?
I can't see the upside for him saying it happened if it didn't. However, put Brittany and put Jax in front of me—who am I going to believe? Brittany. I don't know. You'll see the way it plays out. Jax has no filter. He's also the same on camera and off camera. If he sees something, he'll say, "Why shouldn't I say it?" I don't think humiliation is in Jax Taylor's vocabulary, quite honestly. I think that's what makes for good reality television. I certainly know how to pick them!

Speaking of Brittany, Jax asked you last year to hire her at Sur and you declined. But she's on staff this year. What changed?
Well, she became part of the show and obviously it's great for the restaurant to have people that legitimately need to work, and she really wanted to work. We were a couple of waitresses down, and I thought, "Why not give her a shot?" She's actually fantastic. She really is there four or five nights a week. She's lovely—I have never met a girl like her. I don't know if it's where she's from, but [*fakes a Kentucky accent*] "everything is absolutely so nice!"

One of your other employees, Tom Sandoval, shows up this season with longer hair and pink streaks. Everyone knows that pink is your signature color.
I was a bit worried he was trying to take my look because I had pink streaks in my hair and I thought, "Is he trying to morph into me?" I know he wants to be the boss, but he took that a little too far. [*Laughs*] He's kind of a pretty boy. I think you see him in the show's trailer in drag and he really does look like a beautiful woman. If [his girlfriend] Ariana is okay with it, then I suppose I should be too!

Do people now come to Sur and your other restaurant, Pump, just to see the cast working? Is it like having breakfast with the characters at Disney World?
And when they get served by Mickey Mouse, they get really excited! But it has its downfalls. I remember before Stassi quit, the customers would say, "You were such a bitch! Can you take a picture with me?" And [the cast] found it a little overwhelming, to be honest. It can be a bit difficult, for sure.

Jennifer Lawrence has confessed that she's a fan of the show. Do other celebrities who want to meet the cast come to the restaurants?
We do a get a lot of celebrities, especially at Pump. I remember I was having dinner with Lady Gaga [Vanderpump appeared in the star's video for "G.U.Y."] once and she was like, "Well, where are they?" And I said, "Oh, don't worry, I'll get them down here in a second."

LISA'S WORD ASSOCIATION

The *Rules* crew has a *lot* to say. But Vanderpump made it nice and simple for us, describing a few of them in just one word.



STASSI *"Spoiled"*

JAX *"Complex"*





KRISTEN *"Messy"*

TOM SANDOVAL *"Boyish"*

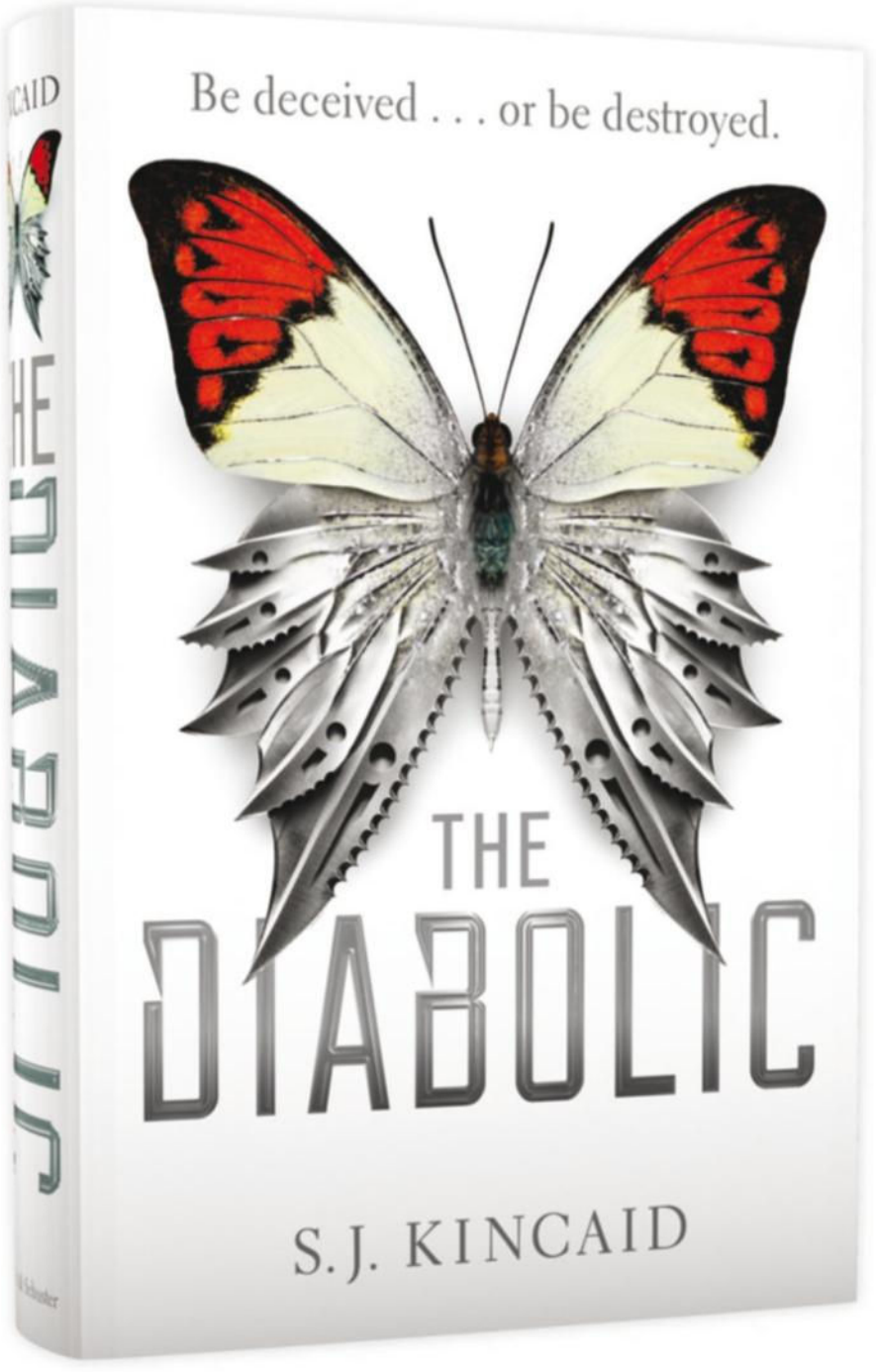




LALA *"Multi-faceted"*

VANDERPUMP: GREG LOTUS/TRUNK ARCHIVE; *VANDERPUMP RULES*: TOMMY GARCIA/BRAVO (5)

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What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN** @RayRahman



MUST WATCH OF THE WEEK

Claire Foy and Matt Smith

Series Debut

THE CROWN

FRIDAY, NOVEMBER 4 | STREAMING | NETFLIX

There's a reason writer Peter Morgan has been able to build a career out of dramatizing real-life figures during their most troubling times. Whether it's David Frost and Richard Nixon in their iconic interview (*Frost/Nixon*) or Queen Elizabeth II in the aftermath of Princess Diana's death (*The Queen*), each retelling has humanized its larger-than-life subjects in intelligent and emotionally honest ways. Morgan's latest effort returns him to his most fascinating, Her Majesty the Queen. *The Crown* intends to follow Elizabeth II from her coronation to the present day over the course of six seasons, and in its first season, we meet her as a princess, played by Claire Foy (*Wolf Hall*), unsure of what the future looks like for herself and her new husband (Matt Smith). What may at first seem a too-familiar story (yes, corgis abound) is in fact a surprising and compelling portrait of someone we all think we know. **B+** *—Kevin P. Sullivan*

Go to *ew.com/what-to-watch* for our daily picks of **What to Watch**

MONDAY OCTOBER 31

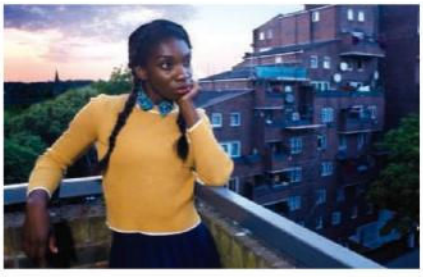


Series Debut

People of Earth

9–10PM | TBS

Wyatt Cenac's idiosyncratic new comedy centers on incredulous reporter Ozzie Graham (Cenac, formerly of *The Daily Show*) as he probes a support group for alien abductees—sorry, I mean "alien experiencers"—and discovers, much to his surprise, that there's some truth to their stories. As Ozzie's empathy for the group's misfits grows, so does the show's, and the supporting characters, including Ana Gasteyer (*SNL*), develop into more than mere punchlines. While Cenac's patented deadpan affect produces plenty of laughs when he's paired with anyone in the group, *People*'s funniest scenes are the ones featuring the very peculiar Earth-invading aliens. B+ *—Chancellor Agard*



Series Debut

Chewing Gum

STREAMING | NETFLIX

The quirky, BAFTA-winning British sitcom stars Michaela Coel (*Black Mirror*) as Tracey Gordon, a young virgin who loves Jesus and Beyoncé with equal vigor. Until, that is, she decides to embrace all that the world has to offer—including sex. "It's about adolescence 10 years too late," Coel tells EW of the coming-of-age comedy, which she also created and wrote. "She's a working-class London type—works in a shop but is a very bold person." As for the story's origins: "It's ever-so-slightly based on my real life," Coel says. "Between the ages of 17 to 22, I was a devout Pentecostal Christian, which means I couldn't do any of the fun stuff like have sex or listen to the music I wanted to." Sadly, that included Beyoncé.

THE CROWN: ROBERT VIGLASKY/NETFLIX; *PEOPLE OF EARTH*: JAN THIJS/TBS; *CHEWING GUM*: DAVID KING/NETFLIX

*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

TUESDAY NOVEMBER 1

BingeWorthy

STREAMING | PEN

Choosing how to devote hours of your time is harder than ever in the age of peak TV—that's where *BingeWorthy* comes in. Every week, TV-obsessed hosts Touré (MSNBC) and Jessica Shaw (SiriusXM) offer a sharp and humorous review of what's burning up the small screen and (equally entertaining) what's fizzling out. Their passionate breakdown covers everything from a shared distaste for a certain Man With a Plan to a debate over the brutal season premiere of *The Walking Dead*. Below, a taste of them duking it out. *—Chancellor Agard*



PEN Watch full episodes of *BingeWorthy* on the new People/Entertainment Weekly Network (PEN). Go to *people.com/pen*, or download the PEN app on Apple TV, Roku, Amazon Fire TV, Xumo, Chromecast, iOS, and Android devices.

WEDNESDAY NOVEMBER 2

Series Debut

Stan Against Evil

10–11PM | IFC

Easy, offbeat comedies are IFC's specialty, but some of them are just a little *too* lightweight. The newest is more or less a direct send-up of the comedy-horror series *Ash vs Evil Dead*, with John C. McGinley (*Scrubs*) starring as a Bruce Campbell-ian demon-fighter with a smart mouth. He and his partner, played by Janet Varney (*You're the Worst*), offer some amusing moments, but there's a snag: *Stan* is just barely funnier than the thing it's parodying. B–





Midseason Premiere

Rachel Dratch's Late Night Snack

10:30–11PM | TRU

The *SNL* alum's latest series mainly consists of short comedy sketches from a range of up-and-comers, but Dratch herself is the glue holding it all together. "I do a lot of solo character stuff," Dratch says of her scenes. "They're based on oddballs you encounter in life. I recently saw this throwback woman walk into a bar wearing one of those actual fox-mink shawl things with the head still on it. *And* she ordered a grasshopper. I was like, *Yes!*"

THURSDAY NOVEMBER 3

Grey's Anatomy

8–9PM | ABC

According to the episode's official press release, "Amelia and Owen bring their personal problems into the hospital." It'll be the first time that anything of the sort has ever happened at Seattle Grace.

The Great Indoors

8:30–9PM | CBS

Old man Jack gets mocked by the office youngsters when he joins a dating app and creates the worst profile ever. Phew, good news—mine is only the *second*-worst now!

HIGH SECURITY

The Good Place

8:30–9PM | NBC

Michael's skills are tested when even more trouble comes to paradise. Not a lot of bouncers make it to heaven, I guess.



FRIDAY NOVEMBER 4

Crazy Ex-Girlfriend

9–10PM | THE CW

Rebecca is torn between two men. Who will it be, Josh or Greg? And will the candidate who loses accept the result, or will he claim the system was rigged all along?

Shark Tank

9–10PM | ABC

An entrepreneur team from the Bay Area pitches the judges with a new technology that tests the mercury levels in fish. "Dude, it's totally medicinal, I swear!" replied the guilty fish.

Dana Carvey: Straight White Male, 60

STREAMING | NETFLIX

In what's shaping up to be a big week for former *SNL*ers (see Rachel Dratch, above, and Ana Gasteyer, previous page), the fondly remembered Dana Carvey returns to the scene with a stand-up special that relies heavily on his old bread and butter: impersonation. Carvey starts the show in lightning-round fashion by mimicking the likes of Trump, Obama, and a few Bushes, all in under 15 minutes. He even brings back his famous Church Lady character. It's impressive enough but doesn't really go anywhere, like a lost gang of wayward impressions in need of a good home. C+



BINGEWORTHY: MATTHEW SALACUSE (2); STAN AGAINST EVIL: KIM SIMMS/IFC; RACHEL DRATCH'S LATE NIGHT SNACK: DAVID SCOTT HOLLOWAY/TRUTV; DANA CARVEY: STRAIGHT WHITE MALE, 60: MICHAEL SPARKS KEEGAN/NETFLIX

ILLUSTRATIONS BY JOHN LANG

SATURDAY NOVEMBER 5



WHO KILLED JONBENÉT?: BOB AKESTER/LIFETIME; *BERLIN STATION*: EPIX/PARAMOUNT

Who Killed JonBenét?

8–10PM | LIFETIME

I'm hesitant to compare this movie about the JonBenét Ramsey saga to *American Crime Story: The People v. O.J. Simpson*, because it isn't even close in quality or importance to that superb miniseries. But *JonBenét* shares the same objective: to offer a detailed portrait of an infamous crime and all the drama around the case. It covers the decade following the 1996 murder, though the best parts of the movie come in the suspenseful earlier half, which outlines the murky circumstances of the body's discovery. But even those surprisingly strong scenes are, like the rest of the film, plagued by terrible dialogue and the awful, cheap, and creepy decision to have JonBenét—voiced by actress Phoebe Lawrenson—narrate the movie from the afterlife. **C+**

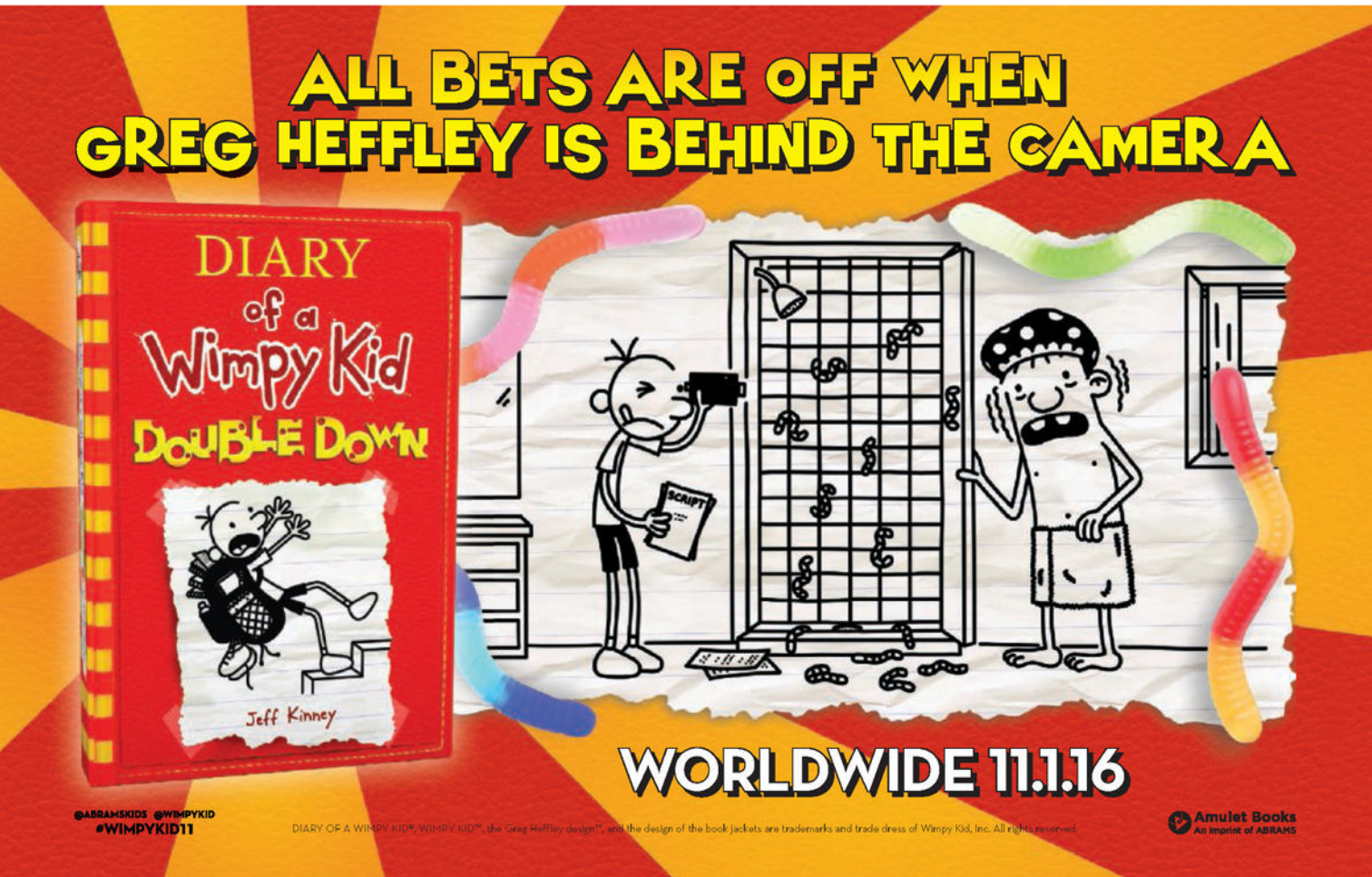
SUNDAY NOVEMBER 6

Berlin Station

9–10PM | EPIX

Four episodes in, it's become clear that this Berlin-set spy thriller is a character actor's dream. Specifically for ones named Richard: Jenkins (*Six Feet Under*), Armitage (*The Hobbit*), and Dillane (*Argo*) are enthralling as prickly, rivalrous CIA agents who, alongside solid supporters like Rhys Ifans and Michelle Forbes, combat an Edward Snowden-esque whistle-blower trying to disrupt German-American relations. Sounds stiff, I know, and the series definitely doesn't have the sensationalism of *Homeland* or the elegance of *The Americans*. But it does have the familiar propulsiveness and twisty plots that espionage addicts come for—plus a soundtrack full of great David Bowie songs. Consider it John le Carré fan fiction that le Carré himself might enjoy. **B**





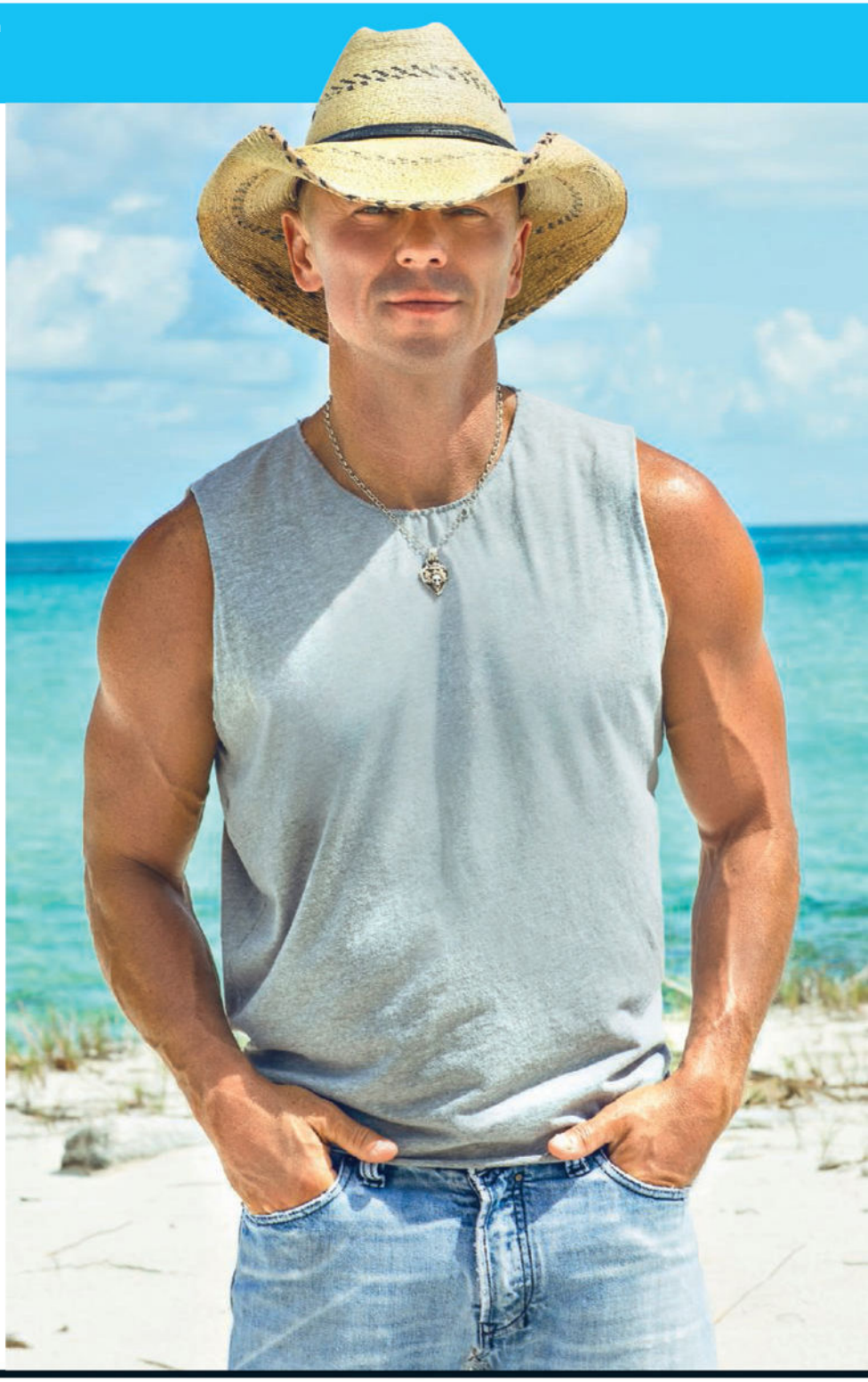
Music

EDITED BY | **KEVIN O'DONNELL** @ODtron

THE TAO OF KENNY CHESNEY

No bro country here: The Nashville star, 48, reveals how Pink, paradise, and putting down his phone inspired his new album, *Cosmic Hallelujah*.

BY MADISON VAIN



You recently wrapped up a massive summer tour with Miranda Lambert and Sam Hunt. How have you been unwinding?

I've watched both seasons of *Narcos* since I've been off the road. [*Laughs*] I loved it! Leaving tour, there are so many emotions. You look so forward to getting off the bus, but then it's so great out there that you don't want to let it go. And there's all this great energy of thousands of people coming directly at you every night, and then, all of a sudden, it's silent. That's always a tough transition.

NOTEWORTHY

Drake says he will release new music, which he's calling a "playlist" entitled *More Life*, in December.

The Chainsmokers will release the *Collage* EP, featuring the new track "Setting Fires," on Nov. 4.

The record was supposed to come out in July. What happened?

I wanted the Pink song ["Setting the World on Fire"] to be the first single, but her camp wasn't ready, so we went with "Noise." Once we changed the schedule, it allowed me to dig a little deeper and give myself another three months of seeing what songs I could write.

"Noise" ended up being quite timely, though. The message served as an antidote to this year's constant election news.

I don't think my fans expected a statement like that. People have never come to me for political advice. [*Laughs*] But you write songs about how you feel. We are bombarded from the moment we get up. I found myself constantly living in my phone, and when we aren't living in our phones, we turn on the TV and are being told what to think and what to buy and how to act. It becomes white noise.

What's it like to collaborate with a pop star like Pink?

When we got in the studio, the blend was just magic. It just goes to show you how universal music really is. We sound like family—and that's a cosmic hallelujah! And I don't think she has a voice, I think she has a God-given instrument.

What inspired "Bar at the End of the World"?

That song is about escaping everything in your life, whether it's the election or your job or whatever is weighing you down. I think there is a part of all of us that wakes up one day and says, "I want to find a bar that is as far away as I possibly can, and just sit there."

What's your go-to escape?

It usually involves a boat with a lot of friends and a few cold beers and Bob Marley and suntan oil. I usually have a guitar handy and sooner or later become creative. My favorite day is when I can wake up on my boat and jump in the ocean and get back up and turn on some music and just sit there and watch the sun move across the sky.

While you do write your own material, you also work with other songwriters, too. What do you look for in a song?

There are a lot of acts in our genre singing about trucks and hooking up and "What's up?" and "Hey, girl"—you hear that in every song, and I can't sing that song. That doesn't mean we can't have fun, and that doesn't mean it's not going to be rocking. I really believe that it can be all of those things, but it can also make you laugh and make you fall in love or be happy or be sad.

What does *Cosmic Hallelujah* mean, anyway?

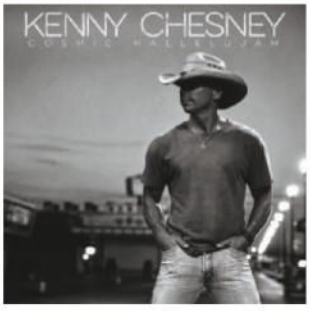
[My new song] "Trip Around the Sun" gave us that line, "It's a cosmic hallelujah that we're sitting here right now," and when I heard that, it defined everything. The fact that I get to make music and it makes a lot of people smile and makes a lot of people happy and has brought a lot of people together...a lot of stars had to align for that to be right.

"I KNOW WE GOT ALL THIS STUFF IN OUR LIVES, BUT IN THE END, WE'RE ALL JUST A SPECK OF SALT IN A TIDAL WAVE."

▼ Kenny Chesney performing in Las Vegas in September 2015



CHESNEY PORTRAIT: ALLISTER ANN; PERFORMING: CHRISTOPHER POLK/GETTY IMAGES



Kenny Chesney

TITLE Cosmic Hallelujah

LABEL Blue Chair | **GENRE** Country

REVIEW BY Nolan Feeney @nolanfeeney

SINCE HITTING IT big with 2002's *No Shoes, No Shirt, No Problems*, Kenny Chesney has become country music's steadiest supplier of hammock-ready, fun-in-the-sun anthems. That's helped him sell more than 30 million albums and rack up 25 No. 1 hits, but it may not have made him happy—at least judging by the song "Rich and Miserable" from his 17th LP. It's one of several tracks that find him wrestling with big, sometimes cheeseball questions about what a fulfilling life looks like: If we're all going to die one day, why shouldn't we cut loose now ("Trip Around the Sun")? And in the echo chambers of social media and cable news, is there any room for real conversation ("Noise")? Chesney has said he was on a mission to create songs that are "fun but not dumb," and he mostly succeeds. The album's best moments are the stadium-filling tunes about knocking back beers and longing for old times, like the Pink duet "Setting the World on Fire." Yet his attempts at digging deeper make the lighter material feel earned—and they elevate his work above much of country's escapist fare. **B**

Danger Mouse's 30th Century Vision

Who needs bot-generated playlists? With 30th Century Records, the tastemaking producer has created one of the coolest hubs for discovering far-out new sounds.

BY ERIC RENNER BROWN



Back in the late '90s, Brian "Danger Mouse" Burton was pursuing a degree at the University of Georgia while working part-time at Athens' legendary Wuxtry Records. The superproducer, who is one half of Gnarls Barkley with CeeLo Green and has worked with megastars like Adele and U2, was the record store's hip-hop buyer at the time and dutifully listened to every release from cutting-edge American indie labels like Matador and Stones Throw. "It was like its own world," Burton, now 39, recalls. "I loved working at the record store. When you're a college student, you're understanding commerce and business and art, and you see them coming together.... It was inspiring."

Now Burton is putting what he's learned to good use. Since launching a label called 30th Century Records last year, he has steadily released music in recent months from his diverse roster, which spans psychedelic pop from Rochester, N.Y.'s Maybird to more established indie acts like art-rock mavens Autolux. He's even helped persuade the indie-rock group Grandaddy to reunite under his guidance. "They were one of my favorite bands in the '90s," says Burton. "I always followed them."

30th Century Records is less a commercial moneymaker venture and more a discovery network for adventurous music fans. "It's stuff that I think is a little tough to sell—I mean, I hope stuff sells—but that's not really the point of what I was trying to do," he says. And while Burton has worked with Beck and Norah Jones, he admits, "I wasn't trying to make a label of all my famous friends.... It's become a little more eclectic and it's probably just going to get more and more eclectic."

In recent years, plenty of artists have launched vanity imprints—Jack White's Third Man Records might be the most famous example—but Burton isn't taking cues from his contemporaries. In fact, he looked to iconic indie labels like Sub Pop (Nirvana's first home), 4AD (Pixies), and Factory Records (Joy Division), brands whose names could carry as much clout as a signee. "I follow all the stuff Jack does, and I love what he does," he says, "but the roots of this are more back in Athens working at the record store, [when] I realized there were these consistencies in the labels and the stuff they were putting out."

On a day-to-day basis, Burton demands the best from his roster. "I'm pushy," he says. "I like people to work. I like people to be prolific, to make music while they can." But he's not overbearing: "He has been very hands-off and trustful with what I'm creating," says Grandaddy frontman Jason Lytle.

While 30th Century Records is in its infancy, Burton has big plans for its future: He hopes it will become a haven for artists who feel pressured to re-create past successes. "I've noticed that working with bands, there's expectations [from the label] for the kind of song they *need* to have—I've seen it mess up lots of bands," he says. "I'd like this to just be a place where you can go make the record you want to make."

AN ECLECTIC SONIC SQUAD

Meet a few of the artists who make up Danger Mouse's 30th Century Records.

BY ERIC RENNER BROWN

GRANDADDY
The space-rockers haven't released an album since 2006, but after playing reunion shows in 2012, they've released two new singles and are working on a full-length album.

AUTOLUX
Singer-drummer Carla Azar has drummed for Jack White, and her main band offers a heady blend of post-punk, noise, and Krautrock.

SAM COHEN
The psychedelic folkie played in the house band for *Day of the Dead*, the Grateful Dead tribute album helmed by members of the National.

WATERSTRIDER
Nate Salman's Afrobeat- and electronica-inspired act has been opening for the Pixies this fall.



▼ (*From top*) Autolux's Carla Azar and Eugene Goreshter; Grandaddy's Jason Lytle

DANGER MOUSE: RICHARD SAKER/CONTOUR BY GETTY IMAGES; GORESHTER, AZAR: GARY MILLER/FILMMAGIC.COM (2); LYTLE: KRISTY SPARROW/WIREIMAGE.COM

ADVERTISEMENT

PRE-EMMY PARTY

SEPTEMBER 16, 2016
LOS ANGELES

Entertainment Weekly celebrated TV's biggest weekend and this year's nominees at our annual Pre-Emmy party at the new LA hotspot, Nightingale Plaza.

Guests included cast members from *The People v. O.J. Simpson*, *VEEP*, *Empire*, *Grey's Anatomy* and *Orange Is The New Black*. As the presenting sponsor, L'Oréal Paris treated VIP guests to cocktails and hors d'oeuvres in its exclusive lounge. The People/Entertainment Weekly Network slow motion video booth was a big hit as stars posed for close ups, complete with bubbles and streamers.

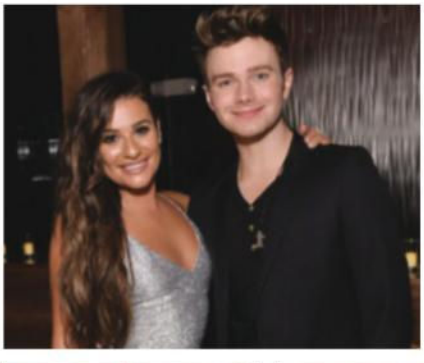
Over 500 VIP guests danced the night away, calling for multiple encores from DJ Michelle Pesce, as they toasted to the best in television.













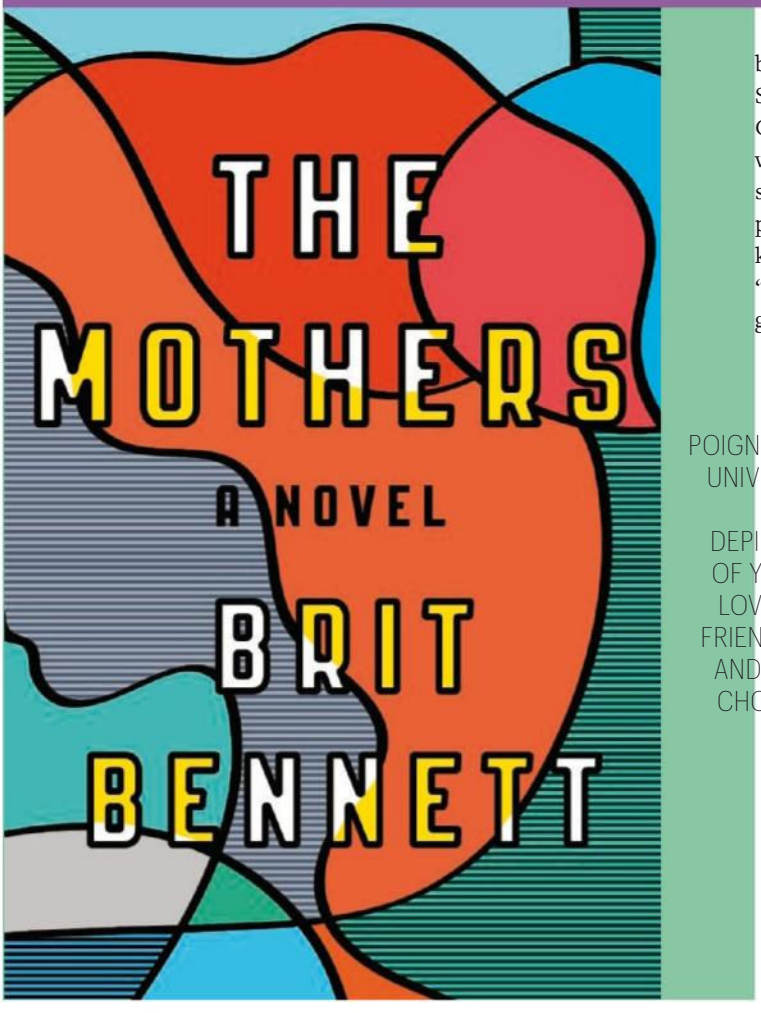

CLOCKWISE, FROM TOP LEFT: Christian Slater (*Mr. Robot*); Sarah Paulson (*The People v. O.J. Simpson: American Crime Story*) and Amanda Peet (*Brockmire*); Andie MacDowell (*Cedar Cove*) and Kate Jennings Grant (*Notorious*); Laverne Cox (*Orange Is the New Black*) and Designer Zac Posen; Keegan-Michael Key (*Key & Peele*); Cuba Gooding Jr. (*The People v. O.J. Simpson: American Crime Story*) and Babyface; Tasha Smith and Mary J. Blige (*Empire*); Lea Michele (*Scream Queens*) and Chris Colfer (*Glee*); The People/Entertainment Weekly Network slow motion video booth with Chrissy Metz and Chris Sullivan (*This Is Us*); Meagan Tandy (*UnREAL*); Camilla Luddington, Sarah Drew and Kelly McCreary (*Greys Anatomy*); Jason Ritter (*Girls*) and Ben Feldman (*Superstore*); L'Oréal Paris Lounge; Tony Hale and Matt Walsh (*Veep*).
PHOTO CREDITS: Todd Williamson, Alberto E. Rodriguez, and Stefanie Keenan

Books

BETWEEN THE LINES

Bernie Sanders supporter **Mark Ruffalo** will narrate the audio version of the senator's memoir *Our Revolution*, out Nov. 15. • In a newly exhumed 1991 *Hustler* interview, **Kurt Vonnegut** called **Bob Dylan** "the worst poet alive."

EDITED BY **TINA JORDAN** @EWTinaJordan



The Mothers

BY	PAGES	GENRE	REVIEW BY
Brit Bennett	275	Novel	Leah Greenblatt @*Leahbats*

"MOTHER" IS A RADIOACTIVE WORD FOR 17-YEAR-old Nadia Turner, the heroine of Brit Bennett's sad, tender debut. Six months after losing hers to suicide she's still numb, blotting out the pain with beer and boys and counting the days until she can leave her sleepy Southern California beach town and remote Marine Corps father for a college scholarship in Michigan. But when a summer fling with Luke Sheppard, the wayward son of her pastor at Upper Room Chapel, brings a surprise pregnancy, Nadia knows neither of them is prepared to keep the baby. She also knows that from the outside, "there was nothing special about a girl like this—not her good grades, not her prettiness. She was just another black girl who'd found herself in trouble and was finding her way out of it."

> "POIGNANTLY UNIVERSAL IN ITS DEPICTION OF YOUNG LOVE AND FRIENDSHIP AND HARD CHOICES."

How Nadia's choices will affect her future and Luke's, and the unlikely friendship she forms with a quiet, deeply religious classmate named Aubrey, form the crux of the book. (Which incidentally contains many kinds of mothers, though the ones of the title are more like surrogates—the elderly ladies of Upper Room, who serve as a sort of wise, cautionary Greek chorus hovering over the narrative.)

Almost every coming-of-age story tends to follow the same arc: You fall down, you get up, you learn how to be a person in the world. If there's freshness to be found (or not), it's in the details, and Bennett nails nearly all of them. In a recent interview, she spoke about how important it was to her to "just depict ordinary black life. I think that there's something really powerful and humanizing," she said, "of not foregrounding white racism as the number-one problem of being black." As much as *The Mothers* is steeped in black culture, it's also pointedly, poignantly universal in its depiction of young love and friendship and hard choices. Maybe that qualifies as revolutionary, or maybe it's just a really good novel, one that makes all the mess and magic of being young feel both new and familiar in the best kind of way. **A–** E C A

MEMORABLE LINE "All good secrets have a taste before you tell them, and if we'd taken a moment to swish this one around in our mouths, we might have noticed the sourness...."

KEY E = E-BOOK C = CD A = AUDIBLE



Jason Reynolds

As a kid, the lyrics of Queen Latifah inspired him to become a writer. After developing his own lyrical voice in acclaimed slice-of-life YA novels, Reynolds has scored a National Book Award nomination for his trenchant middle-grade tale Ghost. **BY ISABELLA BIEDENHARN**

In *Ghost*, a father tries to murder his wife and their 9-year-old son. Where did the idea for this story come from?

A version of it happened to one of my best friends when he was 6 or 7—it was his mom's boyfriend who tried to kill them. They got out of the house and ran into a 7-Eleven, frantic and begging. I was like, "I've got to put this in a book."

When you borrow from someone's life like that, do you ask them first?

For sure. Especially if it's something this traumatic. Not for nothing, it could be a trigger if I *didn't* tell [the friend who inspired *Ghost*], and he read this book and was like, "Yo, this sounds a lot like me."

Did you incorporate the actual emotional aftermath of his ordeal?

Nah. It's the whole Toni Morrison thing. When she wrote *Beloved*, she got the premise from a newspaper article. But she didn't do any research. She was like, "Let my imagination do the rest of the work and create this story." My job is to put myself in the situations using my own trauma and my own experiences. I know the feeling of confusion and betrayal. I know the feeling of fearing for my life. These are the things that I tapped into.

The main character in this novel runs track, which you use as a powerful metaphor.

There's running from things—which we learn to do very young—and running towards them. Running from yourself. Running from your community. Those are all things I wanted to explore.



This is your second middle-grade book. What sets them apart from writing YA novels?

Fart jokes! They make middle-grade a ton of fun—writing from the point of view of an 11-year-old and being outrageously immature in all the best ways.

Is anything too dark for young readers?

No. It's about how you execute it. Eleven- and 12-year-olds are aware of things that you and I weren't at their age because of the internet. It's almost dangerous for us as adults and artists to be afraid to go there, because they're living it. It's *happening*. And we should be there with them and give them a safe space to have a discussion.

REYNOLDS: KIA CHENELLE

QUICK TAKES



What Light
JAY ASHER
YA

Asher's gift for prose that packs an emotional wallop was apparent in his 2007 novel, the monster best-seller *Thirteen Reasons Why*. With this decade-in-the-making follow-up, he's spun a less heavy but equally poignant tale about love, hope, and forgiveness. The protagonist, Sierra, has grown up in a multigenerational Christmas-tree-farm family business. Each winter they travel south to set up shop in California for the holiday season, giving Sierra a brief taste of an alternate life. One year, Sierra meets Caleb—a handsome, troubled boy haunted by a past mistake—and finds herself drawn to him despite warnings from her friends and family. Asher infuses his storytelling with a compelling sweetness and innocence; *What Light* casts the same warm glow as a room strung with twinkly Christmas-tree lights. **B+** —*Sara Vilkomerson* E C A



The Lost Boy
CAMILLA LÄCKBERG
Thriller

The Nordic crime-fiction trend sparked by *The Girl With the Dragon Tattoo* and Henning Mankell's novels shows no signs of abating. One of the best writers to emerge, I think, is Läckberg, whose husband-and-wife team (Patrik's a cop, Erica's a writer) solve murders in their Swedish seaside village. There's a teensy bit of a Miss Marple/*Murder, She Wrote* vibe—you do wonder, fleetingly, how so many people in such a small place end up dead—but once you're past that, the books shine. The plot in this installment, which is about the death of a local official, stutters a bit. But Patrik and Erika's marriage feels real and utterly uncloying, and Läckberg has, as usual, lavished care on their excellent supporting cast: family, friends, local police officers. **B** —*Tina Jordan* E C A

WHY ROCK MEMOIRS RULE

Musicians are fast eclipsing Hollywood stars as the safe bets for best-selling autobiographies. Here's why these soul-baring songwriters are succeeding on such a major scale. BY ISABELLA BIEDENHARN



▲ (*Clockwise from top*) Bob Dylan, Grace Jones, Carly Simon, Bruce Springsteen, Patti Smith, and Keith Richards

When Bruce Springsteen released his long-awaited autobiography, *Born to Run*, on Sept. 27, it debuted at No. 1 on the *New York Times* nonfiction best-seller list, and it has hung out there ever since. It joins a spate of other books by musicians—Keith Richards' *Life*, Bob Dylan's *Chronicles: Volume 1*, Patti Smith's *Just Kids*, Grace Jones' *I'll Never Write My Memoirs*, and Carly Simon's *Boys in the Trees*—that have triumphed with both fans and critics in an age when too many celebrity tell-alls (see: Arnold Schwarzenegger and Ellen DeGeneres) have tanked.

So why do memoirs by rock stars flourish? For one thing, there's the honesty factor. "The concept of the celebrity book is so abused that readers are skeptical," says Riverhead Books president and publisher Geoffrey Kloske, pointing out that such ventures are often little more than branding vehicles. So people notice when a well-known author offers up fresh and revealing insights, as Springsteen has by writing candidly about his battle with depression.

Hachette Book Group CEO Michael Pietsch—who's edited a remarkable roster of recording-industry legends, including Chuck Berry and Keith Richards—thinks rock memoirs feel more genuine because truth-telling is already part of their art: "Musicians' careers are about expressing themselves—looking within and bringing forth [what they see]. I think there's something very different about an actor's memoir, because an actor is becoming a different person each time [he or she performs] and working with a different crew."

Another reason these books hit more consistently, says David Rosenthal, president and publisher of Blue Rider Press (and Dylan's editor), is that rockers are *already* writers. "They have proven that for years," he says. "They're comfortable with storytelling, so they tend to do a good job of it [in other mediums]." Sometimes they do an *exceptional* job: Smith nabbed a National Book Award for her memoir, and Dylan was just awarded the Nobel Prize for Literature. Rosenthal adds that performers who have had long careers also tend to boast extremely loyal fans with disposable incomes. "Keith Richards' book appealed to a prime hardcover-book-buying audience that [developed] after being exposed to his work for more than 30 years," he says.

Rosenthal also points to emotional connection as a major selling point. "People feel very close to musicians because they've had their music playing in their heads and their houses, sometimes for decades," he says.

Pietsch agrees that the bond between artist and listener shouldn't be underestimated. "I can't think of any other art form that gets inside you in the same way," he says. "If there's a song you love, it's part of the way that you experience and understand your life." For him, and clearly for many readers, great musicians are "the Shelleys and Keatses and even Shakespeares of our time. We buy their books so we can understand them—and ourselves."

Most-Wanted List

We still haven't heard from all of the greats: Here are a few memoirs publishers would kill to sign.

BY ISABELLA BIEDENHARN

JONI MITCHELL



"She's had an interesting life and written about it so gorgeously in her songs," says Pietsch.

PAUL McCARTNEY



Pietsch would love to learn how it felt "in real time when the Beatles' songs were coming out."

MICK JAGGER



Would the Rolling Stones front-man's story give us satisfaction? Says Rosenthal, "Of course!"

TOM WAITS



Rosenthal says, "Everybody's made that phone call." The upshot? "Not going to happen."

DYLAN: WARING ABBOTT/GETTY IMAGES; RICHARDS: GRAHAM DENHOLM/WIREIMAGE; JONES: JOSEPH OKPAKO/WIREIMAGE; SMITH: PETER STILL/REDFERNS; SPRINGSTEEN: EBET ROBERTS/REDFERNS; SIMON: LORENZO BEVILAQUA/ABC VIA GETTY IMAGES; MITCHELL: JACK ROBINSON/GETTY IMAGES; MCCARTNEY: IAN DICKSON/REDFERNS; JAGGER: ROBERT KNIGHT ARCHIVE/REDFERNS; WAITS: ED CARAEFF/GETTY IMAGES



#haveKINDLEwillTRAVEL

GOZO, MALTA JAMES FREY, *BRIGHT SHINY MORNING* @AMAZONKINDLE

amazon

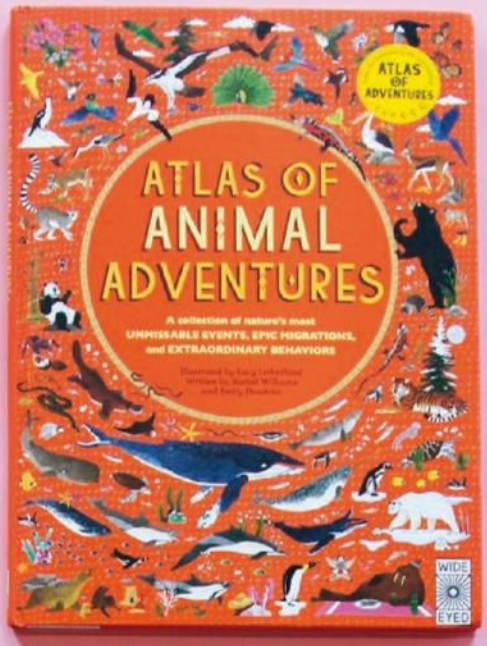
A WALK ON THE WILD SIDE

Will these new critter-themed books excite kids more with their otters, foxes, and bears (oh my!) or with their rich, oversaturated colors? It's a happy toss-up. **BY ISABELLA BIEDENHARN**



TOGETHER
EMMA DODD

This sweet tale follows a parent-child otter pair reflecting on the wonderful day they spent together. Shiny, metallic details make each scene pop.



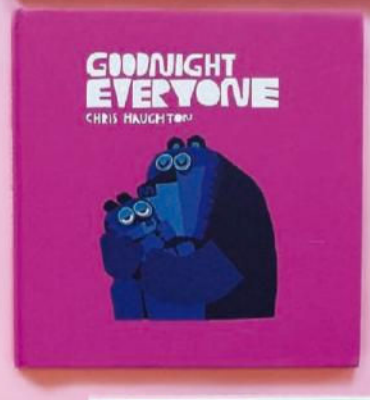
ATLAS OF ANIMAL ADVENTURES
RACHEL WILLIAMS & EMILY HAWKINS

Indian peacocks flaunt their plumage, Siberian tigers slink through the snow, and tiny sea turtles hatch in Africa: This trivia-packed volume takes children on a wildlife-focused tour around the globe.



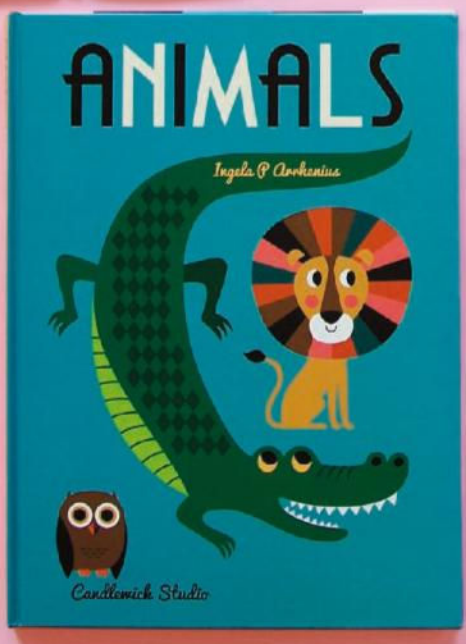
THE LOST HOUSE
B.B. CRONIN

Two puppies frolic through the rooms of their grandfather's vibrantly painted house in search of different objects—which your tots can seek out along with them.



GOODNIGHT EVERYONE
CHRIS HAUGHTON

Rendered in a Day-Glo palette that conjures visions of '80s video-games, Haughton's book follows a small bear who's *definitely* not sleepy—even though all his friends are going to bed.



ANIMALS
INGELA P ARRHENIUS

This oversize alphabet book—it measures 13.4" x 18.1"—highlights individual critters with vintage-hued pages so gorgeous you may be tempted to tear them out to frame.



OOKO
ESMÉ SHAPIRO

Ooko is a winsome, whimsically drawn little fox searching for "a furless, two-legged fox" (a.k.a. a child) that he can play with.

PHOTOGRAPH BY **METTIE OSTROWSKI**



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Stage

EDITED BY **ERIK FORREST JACKSON** @MrErikJackson

FALL THEATER PREVIEW



The American Musical's New MVPs

Pasek and Paul, the dynamic songwriting duo behind **Dear Evan Hansen** and a spate of upcoming movies, may just land Tony and Oscar nods in the same year.

BY ISABELLA BIEDENHARN



YOU MIGHT NOT KNOW BENJ Pasek and Justin Paul's names just yet, but by year's end you'll likely have been captivated by any number of their songs, whether it's their kid-friendly ditty from the animated movie *Trolls* (Nov. 4) or one of Emma Stone and Ryan Gosling's retro-tinged numbers from the dreamy film-festival darling *La La Land* (Dec. 9). But what will get stuck in your head *and* break your heart are the lush pop-rock ballads from the Broadway transfer of *Dear Evan Hansen*, beginning performances Nov. 14.

The show revolves around lonely guy Evan (*Pitch Perfect*'s Ben Platt, see sidebar), who finds himself unexpectedly popular at school and online when a fellow outcast commits suicide and Evan is mistakenly pegged as having been his best pal.

Pasek and Paul's own story began in a school setting too. The collaborators met as aspiring actors at the University of Michigan's musical-theater program in 2003, delighted to find a kinship as self-described drama nerds. "We formed our bond by being the two worst dancers in ballet class and having to whisper to each other, 'What's a pas de chat?'" Pasek says, sitting down with EW in the duo's Brooklyn rehearsal space.

During sophomore year, the pair realized that their talents were better focused elsewhere and started writing songs in late-night marathons, with Paul on piano and Pasek drafting lyrics on his MacBook. Perhaps one of the most important things they wrote in those early days was a letter to Michigan alum Jeff Marx and his *Avenue Q* co-creator Robert Lopez, who agreed to let the two apprentice with them as they brought *Avenue Q* to Las Vegas. "We got this amazing crash course in what it actually meant to pursue a life writing for musical theater," Pasek says.

Eventually, with diplomas in hand and their craft honed, they started filling their résumé, collaborating on well-received adaptations of the movies *Dogfight* and *A Christmas Story* for New York stages in 2012.

But three years earlier, a lunch that would change their lives had planted a slow-growing seed. Broadway producer Stacey Mindich asked if there was an idea in their notebooks, a passion project they didn't have the resources to pursue. Paul and Pasek pitched their concept for *Evan Hansen*, a story they'd been developing since college. She was interested, and work began.



▶ *Trolls* (*below*); Emma Stone and Ryan Gosling in *La La Land*

BEHIND THE CURTAIN

Glenn Close gets ready for her close-up—again—on Broadway in *Sunset Boulevard* (February). • **Allison Janney** will anchor a revival of *Six Degrees of Separation* (April). No word yet whether Kevin Bacon will join.



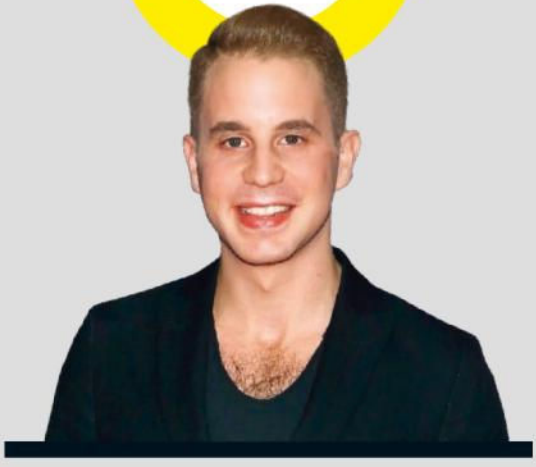
Ben Platt (*center*) and the ensemble of *Dear Evan Hansen*

Paul recalls, "We definitely felt like we were wandering in the wilderness a bit, like, 'Is this even a musical?'" Mindich brought on Steven Levenson to write the musical's book and Michael Greif (*Rent*) to direct.

Turns out it *was* a musical, one with themes both timeless (grief, loneliness) and timely (the alienating aspects of social media). As they developed the piece, they narrowed in on the human compulsion to insert ourselves into public conversations, like grieving for a celebrity (or fellow student) online. "It's the same reason we met each other at Michigan," Pasek says. "It's about feeling like you're not alone."

Fittingly, he and Paul have plenty of hours ahead together: They're currently in rehearsals for *The Greatest Showman*, a Hugh Jackman movie musical (due December 2017) costarring Michelle Williams, who has just stopped by to share an anecdote about her daughter, Matilda. Paul says that in the presence of famous types, the impressed pair strive for an "oh, yeah, this is totally cool and normal" demeanor. Considering the path they're on, it sounds like they're going to get a lot of practice.

BREAKING BIG



WHO

BEN PLATT

WHY YOU KNOW HIM
A scene-stealing role in the *Pitch Perfect* films as illusionist Benji

WHY YOU WILL KNOW HIM
Headlining the buzzy new Broadway musical *Dear Evan Hansen*

New York may just be catching wind of Ben Platt in the title role of *Dear Evan Hansen*, but the truth is, audiences have already watched him grow up. The 23-year-old Californian enjoyed a plum film debut in 2012 as nervous magician Benji in *Pitch Perfect*, a part for which Platt deferred enrollment at Columbia University. In 2014, Platt "expounded upon" Benji by inheriting Josh Gad's kooky Elder Cunningham role in the Broadway cast of *The Book of Mormon* (after a rave turn in the Chicago production), for which he dropped out of school entirely.

With *Evan*, Platt has tackled a teen trifecta and is ready to graduate. "It's really beautiful the way it worked out, being able to finish with Evan, the realest, most fully realized version of that kid," says the actor, who's already earning Tony talk for playing the awkward high schooler with a snowballing secret. But who exactly is "that kid" Platt's conquered on stage? He's tender and anxious, razor-sharp but warm—as is Platt, a self-admitted marcher to the beat of his own 16-bar pop-rock solo.

"After *Pitch Perfect*, I learned to revel in not trying to fit into other people's molds, no matter how bizarre my instincts are," he says confidently. Instincts run deep in Platt's family: As the second-youngest child of producer Marc Platt and one of five siblings devoted to musical theater (so much so, friends call them the von Platt family singers), performance was always Platt's prime MO. Says the boy whose DNA is equal parts cytosine and Sondheim, "I feel like my soul is older, but I've been working since I was 7 so I've always been a kid among adults, and I had to grow up quickly."

Platt's unsure if he'll return for *Pitch Perfect 3*, but he's optimistic about the acting muscles *Evan* has allowed him to flex: "This role never wears out because there are so many ways it seems to affect people. I've been doing this for two years, and yet there's always something new to be satisfied by." —*Marc Snetiker*

PASEK, PAUL: DIRTY SUGAR PHOTOGRAPHY; *DEAR EVAN HANSEN*: MATTHEW MURPHY; *TROLLS*: DREAMWORKS ANIMATION; PLATT: JIM SPELLMAN/WIREIMAGE.COM

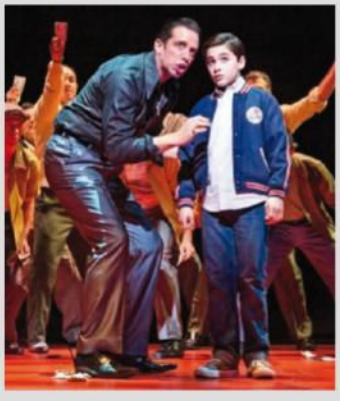
Robert De Niro's *Bronx* Cheer

How did the tough-talking two-time Oscar winner wind up happily codirecting the new Broadway musical *A Bronx Tale*? By discovering some instrumental collaborators.

BY JOE McGOVERN

Theater was the birthplace of drama—but you won't find any of it backstage at *A Bronx Tale*. "We've all heard stories about big arguments between collaborators," says Robert De Niro, who is co-directing the musical with four-time Tony winner Jerry Zaks. "But that ain't gonna happen with me and Jerry. We have a harmony here that can't be tampered with." Disharmony, however, is at the core of the musical's coming-of-age story, about an Italian-American teen growing up in the rough-and-tumble NYC of the 1960s. He finds himself pulled between his bus-driver dad and the Mafia boss who becomes a father figure.

Neither De Niro nor Zaks—pals since working on the 1996 film *Marvin's Room*—is new to this material. Zaks directed the 2007 Broadway staging of actor Chazz Palminteri's original one-man play, while De Niro directed the 1993 movie version. Fifteen years ago, De Niro tried to mount the story with song and dance. "It's a simple morality tale with all the right ingredients for a musical," he says, "but I stupidly lost interest." Enter Zaks, plus composer Alan Menken (*Beauty and the Beast*), lyricist Glenn Slater (*School of Rock*), and book writer Palminteri, who all joined forces for the show's acclaimed tryout earlier this year at New Jersey's Paper Mill Playhouse. Zaks promises an even richer evening when the Broadway production starts performances Nov. 3. "The second time is always better," he says. "For Bob and I together, our job is to keep making incremental improvements until the bell rings on opening night."



Nick Cordero and Joshua Colley in the Paper Mill Playhouse production



Andrew Rannells

ANDREW RANNELLS REACHES THE HIGH NOTES IN *FALSETTOS*

The *Girls* star and Tony nominee is back on the boards with this funny and poignant musical tale about the ups and downs of a "chosen family unit." BY JESSICA DERSCHOWITZ

Nearly two decades before Modern Family *hit TV, there was the very modern family that makes up* Falsettos, *now in revival on Broadway. Set in the late 1970s and early '80s, this 1992 Tony award winner centers on a neurotic New Yorker* (Smash *star Christian Borle*) *and the intertwined lives of his ex-wife, therapist, young son, and new lover* (*Rannells*), *plus the lesbian couple next door. Rannells, a Tony nominee for* The Book of Mormon, *talks about his special connection to the show and its powerful messages about love and family.*

How familiar were you with the show before being cast?

I was a huge fan. I watched the 1992 Tonys as a kid and I became sort of obsessed with it, so I went to my local library in Omaha and got the CDs. And when I got to college in New York, I sang many songs from the show in classes.

What resonated for you?

It was just so unique. I had never heard anything like it—and as a kid who was figuring out his sexuality, I was really moved and intrigued by the fact that it centered around this gay couple having a life together. Getting to know it as an adult, I'm just regularly so amazed at its depth.

The material was quite groundbreaking.

Being gay in 1979, and specifically leaving your wife for another man [at that time], was a huge deal. Not that it still wouldn't be a huge deal today, but there have been more conversations about it.

Tell us about your character, Whizzer.

In the first act he gets in a little over his head with Marvin [his boyfriend, played by Borle]. It's maybe a little more than he bargained for, with the ex-wife and their child, and also [because he feels] responsible for Marvin leaving his wife for him. That's a lot of pressure on him and a lot of strain on their relationship. I like getting to play that conflict—they fight a lot, they're not always happy with each other, and those highs and lows are always really fun to play as an actor. And then in the second act they've come to this place where they're totally in love and invested in each other. It's such a beautiful arc and such a beautiful love story to get to dive into every night.

Some people might be wondering why it's called *Falsettos*. Can you explain?

To sing in your falsetto [voice] as a man is not singing in your natural register—you're doing something that's a little unnatural. And also, it can sound sort of childlike. I think that's where [creators William Finn and James Lapine] jumped off with this show, in that it's not uncommon for men to act like children. [*Laughs*] So I think the "falsettos" part is that these guys seem like they're grown up, but underneath they're not quite there yet.

You get a lot of very period costumes in the show, like those racquetball shorts...

[*Laughs*] Yeah, it makes you realize how *small* the clothing was in the '80s!

RANNELLS: ALLEN J. SCHABEN/CONTOUR BY GETTY IMAGES; *A BRONX TALE*: MATTHEW MURPHY

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The Bullseye

BY **MARC SNETIKER** @MarcSnetiker



Reported divorce filing gives Scottie Pippen a big news bump—or, not *that* big, depending on how well you remember 1997.



In honor of Pat Sajak turning 70, we present the following puzzle: A A _ P.



The definition of overkill



LandOMG, this casting



The *other* orange thing America will throw out in early November



J.K. Rowling says she's a big Amy Schumer fan, plans to kill her off in book 9.



A seamless move from pop to country, or as we like to call it, "reverse Taylor Swifting"



Justin Timberlake to become "Chief Flavor Officer" for beverage company. Plus, EW has a first look at his interns:





If Bob Dylan continues to ghost the Swedish Academy for his Nobel Prize, just imagine the damage he'd do on OkCupid.





Thanks, *Black Mirror*, for making sure we never go online again.



Warner Bros. developing Willy Wonka prequel—from the people who brought you the opposite of pure imagination.



Carol Burnett returning to TV in Amy Poehler-produced sitcom, proving that fun can be had by both blondes and Burnetts.



Celestial events are rarely as breathtaking as *Moonlight*.



The only *Ex* we want to keep in touch with



Honestly, we'd be content with *Ocean's Two* and calling it a day.



Kristen Stewart, the *Basic Instinct* auditions were in 1991!!



Eminem releases new song "Campaign Speech," which instantly becomes late front-runner for worst eight minutes of this election.



Christopher Marlowe gets coauthor credit on *Henry VI*—the most exciting thing to happen to the Shakespeare community since Gwyneth Paltrow.



Looks like someone's not a Cubs fan.

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